

The School Musician



Bobby Meyer

Robert Northcut

Hazel Wingate

Guest Soloists on the ARMCO Band NBC Broadcast

The Most Widely Read School Music Magazine Published

FEBRUARY
1939

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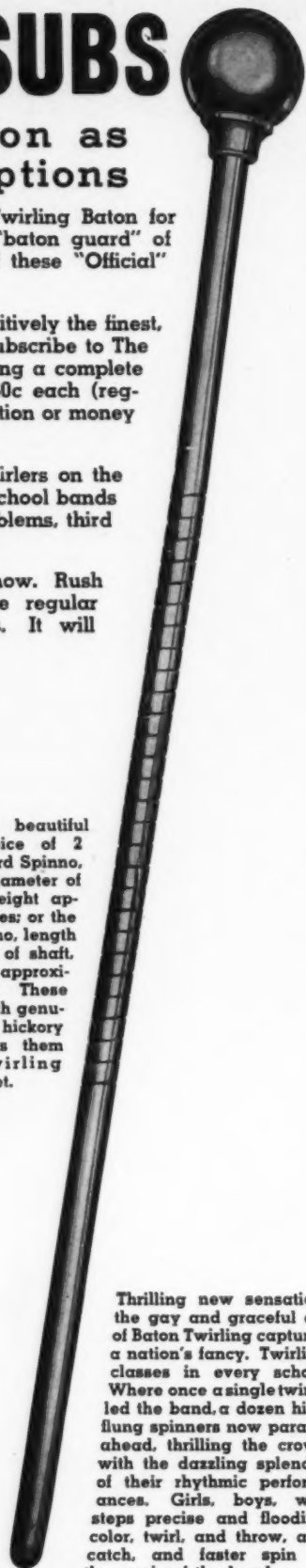
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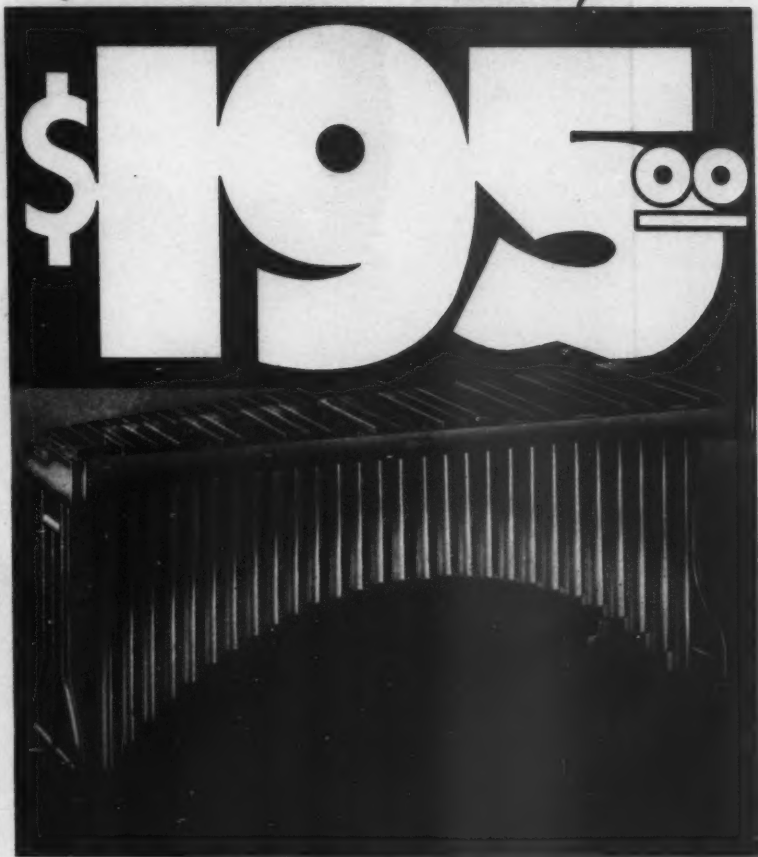
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Myron Guither, Beaumont, Texas

"We Are Making America Musical"

Less than four years ago, a young northerner went south to the Lone Star state to seek his fame and fortune. Since that time, this same young man, Myron Guither, has been the capable director of three high school bands in Texas, starting at Paducah, in October, 1935. There he directed band, orchestra and the glee club. The following year, he accepted a position at Waco. His duties at South Junior high school in Waco were of a similar nature, and he conducted the band and orchestra, as well as the boys' choral club. This band placed First division in concert, marching and sight-reading at the 1937 state contest, and two weeks later, they went on to the Region 6 National Festival Competition at Abilene, Texas, winning First division in marching and a special First in the grand parade, as well as Second division in concert. Late last summer, the Beaumont (Texas) senior high school bandmaster resigned, and Mr. Guither took over the work, directing the Royal Purple band and the high school symphony orchestra. Mr. Guither, who is a native of Illinois, is a graduate of the American Conservatory of Music in Chicago. His hobby is that of stamp collecting, and he also is interested in all sports, especially baseball and basketball. Beaumont high school expects great things of its music department under the able leadership of this popular and efficient director, Myron Guither.

The School Musician

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Band Contest Adjudication of Sight Reading

A Clinic Paper by Harold Bachman

Director of Bands at the University of Chicago

Chairman of the Sight-Reading Committee of the National School Band Association



Mr. Bachman

● SINCE THIS PAPER IS ADDRESSED principally to those who may be called upon to adjudicate sight reading band contests, it might be well to start out by reproducing from the "Sight Reading Comment Sheet" used in the state and regional contests, the various points on which the judge, is to base his opinion. They are as follows:

TECHNICAL ACCURACY: Precision, wrong notes, note values, articulation, key signatures, rhythmic figures.

FLUENCY: Leading players, secondary players, sections.

FLEXIBILITY: Response to the baton.

INTERPRETATION: Style, phrasing, dynamics, expression, tempo, rhythm, accent.

GENERAL EFFECT: Character, spirit, confidence, taste.

It will be noted that this comment sheet does not contain spaces for judging on tone, intonation and their subdivisions. This is not because these fundamentals are not important in sight reading as elsewhere, but because bands have been judged rigorously on these points in the playing of their prepared numbers, before coming to the sight reading part of the contest. The sight reading score sheet aims to lay stress on those more mechanical features, which can often be taught by rote in the course of rehearsing a prepared number, but which, in sight reading, come to light as vital weaknesses unless the students have received sound training in fundamentals.

Actually, however, there is little difference between judging sight reading and concert playing, for weakness in fundamentals of tone quality, balance, and intonation will usually be reflected in weaknesses that are shown up in the points that are covered on the sight reading score sheet. Instrumentation, of course, as it affects the tonal quality, is of less importance than in the concert playing part of the contest but even this factor cannot be disregarded. If the

sight reading number has a difficult solo for oboe, and a band has this solo played by clarinet, less credit would be given on that one point than to another band playing it almost as well, with the solo played on the oboe. In fact, I am tempted to believe that a band with full complement of double reeds and French horns is entitled to a few more "slips" than one which has only clarinets, altos, and other less treacherous instruments.

I do not penalize a band too much for minor errors or "slips" if the players recognize them when they are made, and show ability to recover quickly from a mistake, especially if they play with confidence, intelligence, and musical intuition. The best amateur players will occasionally miss a key change and play a wrong note. The real proof of musicianship comes when, and if, they recognize immediately that they are wrong, and then play that passage correctly the next time it occurs. If they play along for an entire movement in the wrong key and seem blissfully unaware of it, there is something wrong with their sight reading and with their ears as well, and they should be penalized accordingly.

An idea of the type of music used for the sight reading contest may be gained from the fact that the selections used for sight reading in Class A and B bands at Regional Contests usually appear on the Class C list for

the following year. Class C sight reading numbers are of the type that make up the easier part of the Class D National list. In addition to an overture or concert selection, a march of about the same grade is used.

No combinations of notes should be included in the sight reading pieces, with which the students are not likely to be familiar. The test is to find out whether or not they can recognize these combinations of notes when they see them in a new piece of music, or whether they have to learn each problem all over again every time it occurs in a new selection.

In Regional Contests, a First Division band should be one which made a minimum of technical errors, showed intelligence in recovering from any errors made, and gave a sympathetic interpretation of the expressive features of the composition. A Second Division band might be one which did not make many technical errors, but which lacked assurance in several sections, and which played rather mechanically—that is, was so engrossed in "playing the notes" that it failed to realize the musical possibilities of the composition. A Third Division band would probably be one which made a number of technical errors, had difficulty with many of the rhythmic problems, showed little ability to recover from or correct mistakes when playing, and which largely failed to interpret the number properly.

The Fourth Division band would make numerous mistakes in all departments. It might manage to struggle through the number, due to a few strong leading instruments, but there would be places where many players would be lost entirely, and others would simply cease playing. Ordinary rhythmic figures would be misplayed. Mistakes would recur again and again, because the players did not recognize them as mistakes. Such a band would probably show that the members had been taught largely by rote, and that the individuals had never learned to solve problems for themselves. Such students are learning to play the hard

way, and the sight reading contest may serve to put them on the right track.

The Fifth Division band would be hopelessly confused from the start, and might have difficulty in finishing the number at all.

In judging, I try to maintain a friendly, sympathetic attitude, mentally starting out every band in First Division, and moving them down as their playing forces me to do so. From having heard hundreds of bands read similar pieces, I know about what to expect from bands of various classes, but even so, I save myself confusion and many erasures by not marking the final ratings on the score sheet until I have heard a good proportion of the class play.

I maintain a score sheet on the side, on which I have listed three heads:

1. Name of band
2. Outstanding points, good or bad
3. Tentative rating

Thus, I have on one sheet right before me something which I can follow and refer to in order to keep my memory constantly refreshed about all preceding bands in the class. I am not apt to forget at 4 o'clock in the afternoon just how a band sounded which played at 9 o'clock that morning.

This, or some similar device to avoid mental confusion would eliminate many of the errors in judgment that might occur if the judge tries to fill out each card completely, and does not have such a sheet constantly before him for reference.

It is important to try to cultivate a judicial temperament. Base your judgment on what you have heard the band do and not on what you have heard about it. Perhaps in the last analysis, this judicial temperament is the most important qualification. The most fiery and eloquent lawyers are not always the best judges, and it can also be truly said that the most sensitive and highly emotional musicians may not make the best judges. A man with a cool, dispassionate, analytical mind, combined with adequate musical training would probably be a better judge than the highly emotional type.

Judges will frequently have to answer questions, and rule on matters not covered by the actual rules. One often asked is if there is a penalty for talking to the band, calling out numbers to help players find their places, or singing to the band while it is playing. The answer is that while there is no specific penalty for doing those things, the leader who has to resort to such practices in order to keep his players together during the sight reading performance is confessing a weakness in their ability to

read at sight which the judges cannot overlook in making their decision.

Another question often asked is if it is permissible to stop the band and start over again, either back to the beginning or at the beginning of any movement in one of the sight reading pieces. The answer to this is again that while there is no specific penalty for this, the band which is forced to stop and make such a fresh start is admitting a weakness which must be taken into consideration by the judges. The pieces should be played through without stopping if possible. There may come a time in the course of the performance by some band when so many players are lost and there is so much confusion, that it would be the best strategy for the conductor to stop the band and call out a place for them to all get a fresh start, such as, "letter D", "2nd strain of trio", etc. This is something the director would have to decide for himself on the spot. If this became necessary, however, he could not expect as good a rating as he would have received had he been able to play the number through without making such stops. Nor could he, even if the band recovered itself and finished the piece fairly well, expect quite as good a rating as another band which finished the piece without a stop and which was anywhere near equal in other respects.

In any event, directors must be given to understand that the sight reading demonstration is to be treated as a performance and not as a rehearsal. If the band becomes hopelessly lost and has to stop completely in order to recover itself, the performance is naturally marred to that extent and the judges are forced to consider this.

Judges should remember that under the rating plan where all bands are assigned to one or the other of five divisions, it is seldom that one single factor alone makes the difference of one division. It is more likely that a combination of many of the factors

listed on the score sheet determine whether the band is to be placed in 1st, 2nd, 3rd, 4th or 5th divisions. Judges should avoid "riding a hobby" but should give due consideration and proper weight to all the points indicated on the score card.

Band leaders and band members do not enter the contest expecting to be molly-coddled. They expect criticism and welcome it, if it is constructive. The judge should avoid satire and unkindness in his criticism, however. No judge should write a comment which would be humiliating for a sincere bandmaster to read before his band members or his superintendent. If, in rare instances, a judge feels it necessary to address a few personal remarks to the director which he feels might be embarrassing if read to the band membership, he could write such remarks on a special sheet and hand them to the director in a sealed envelope at the close of the contest. The judges should study assiduously to word their comments in such a way that bands in the lower as well as those in higher divisions, will be helped and encouraged by their participation in the event.

The Sight Reading Committee of the National School Band Association has prepared a set of suggestions for the conduct of sight reading contests, which authorized judges or contest officials may secure by writing to the National headquarters or direct to the chairman of the committee. This bulletin contains many suggestions for the guidance of the judge, as well as instructions for the management of the contest. Anyone engaged as a sight reading judge should study these suggestions carefully. He should of course have and study the excellent booklet, STANDARDS OF ADJUDICATION, which may also be secured from the headquarters of the National School Band Association.

Judges should remember that their responsibility goes much farther than just indicating which band gives the best performance. Theirs is the responsibility of setting apart organizations which can serve as models for other groups to pattern after in order that standards of performance will continually improve. Theirs is also the responsibility for giving constructive aid and encouragement for all participants in these great music competition festivals. All participants in these events of course cannot expect to receive First division ratings, but all have a right to expect something from the participation which will be of value. If properly conducted, the sight reading contest can be made one of the most pleasant and valuable experiences in the entire program of competitive events.

The discussion on Concert Adjudication of Bands previously promised for publication in THE SCHOOL MUSICIAN will not appear, because since that time the speaker, Captain Charles O'Neill, has decided to write a book on this subject.



For many years the featured cornet soloist of the famed band of John Philip Sousa, Dr. Frank Simon, above, is today one of the world's greatest band directors.

How I Seat My Band to Broadcast

By Dr. Frank Simon

Director of the Armco Band

On the Air Sunday Afternoons 3:00 E. S. T., NBC Network

● **WHEN I PLAYED** with the Sousa Band some twenty-five years ago, I thought that the most exacting job in music was the making of phonograph recordings. Even with that great band, several recordings were oftentimes made before perfection was achieved.

Today, there is an even more exacting taskmaster—the radio. Broadcasting demands just as much perfection with only one chance to achieve it. If this one performance is not “tops”, millions of people know it—a huge unseen audience to whom the magic voice of radio has taught the difference between first class performance and mediocrity.

These remarks might lead you to believe that the performance of my band is a source of worry to me. On the contrary, I am fortunate in having the type of artists in my organization who respond immediately to my every demand. But the thing that has worried me for many a moon during my ten years on the radio is the reproduction of my band over the air waves.

For several years I could only hope for the best, and when I recall the type of studio that we used in the early years of broadcasting, to say

nothing of crude, old-type microphones, I have formed the conclusion that the best, in those days, was none too good.

The greatest boon to me in the development of better radio pick-up is the use of phonograph recordings of my band taken from the air. I'll admit that when I first started this type of experimenting, the shock was a rude one. It showed me that our air balance and definition was anything but what it should have been. We were playing in studios which were built several years before, when radio was a mere infant, and the microphone was a temperamental and inconsistent baby. The only thing that kept it from squawking was the heavy absorption in the walls of the studio. This is why not more than twenty-five to thirty percent of the resonance of any large band reached the air.

These recordings brought a desire to take the band out of bondage. With the faithful production possible with modern microphones, we decided to try a pick-up in a place acoustically fit for concert work. Our sponsor's advertising agency suggested we try Emery auditorium, for many years home of the Cincinnati Symphony Orchestra.

In recent years, I have had the advice and counsel of one of the most skillful engineers in radio, Mr. Louis Barnett, of Station WLW, Cincinnati. Mr. Barnett had often complained that the “dead” studios cramped the style and brilliance of my band. The recordings proved it! One afternoon, Mr. Barnett, my manager and assistant conductor and I visited Emery auditorium where the stage had been set for our broadcast. Mr. Barnett hit upon an ingenious trick: using a camera range-finder, he got up on a high ladder just about where he thought the microphone should be

placed. When the range-finder showed that the chairs representing the players of the band were all in good focus, he placed the microphone accordingly.

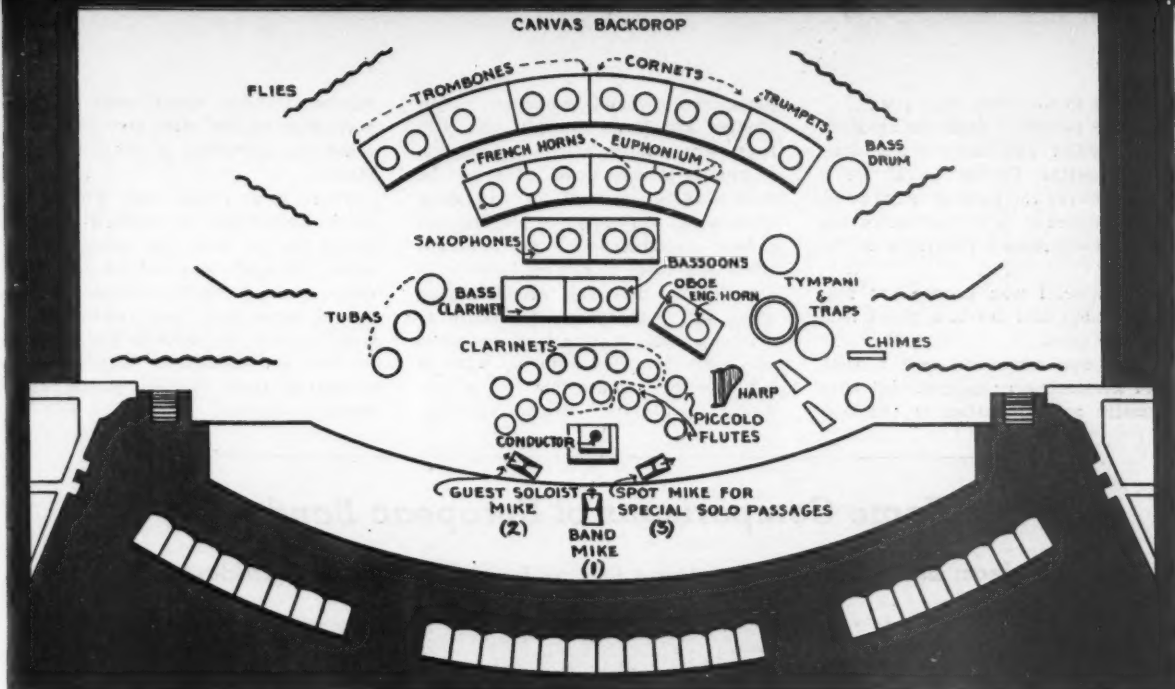
The Sunday of our first broadcast, we experimented a little with the placing of the instruments to obtain the best possible definition. The accompanying chart shows the seating plan of my band which we have used since. The effect on our “pick-up” was nothing less than electrifying. A bandmaster, a friend of mine, called me from Florida:

“Frank, what have you done with the band?” he asked. “It sounded as

On the Cover of this Issue

The music of three fifteen-year-old high school cornetists, each from a different state, will be blended into delightful cornet trio when they appear as guest-stars with Frank Simon and his famous ARMCO Band during its seventh program of the present radio series, Sunday afternoon February 26th, at 3 o'clock E. S. T. over the coast-to-coast NBC Blue Network.

They are (left to right) Bobby Meyer, Hughes high school band, Cincinnati; Robert Northcut, Reitz high school band, Evansville, Indiana, and Hazel Wingate of the Wewoka, Oklahoma, high school band. Their picture, which appears on the cover, was taken in Cincinnati just recently when the trio met for the first and only time prior to the February 26 broadcast to coach with Dr. Frank Simon. In one relatively short rehearsal, Dr. Simon claims that these representatives from Oklahoma, Indiana and Ohio played Dr. Goldman's new cornet trio, “Echo Waltz” like seasoned veterans.



This detailed diagram of the entire stage, shows the exact seating arrangement of the musicians in Dr. Simon's ARMCO band, when broadcasting each Sunday afternoon at 2:30 o'clock Eastern Standard Time, over the NBC network from Cincinnati, Ohio. With the exception of the first two rows, each section is elevated on platforms above the row in front.

The main band mike (1) is suspended from the proscenium arch at its center at a 70 degree angle with the floor of the stage. Focal point for this mike is the center of the band, while the facing of the mike favors the wood-winds, which are less powerful than the other instruments. This microphone (1) is about ten feet above the nearest instruments, allowing ample definition. Mike (2) is the solo mike, used only for a guest soloist in a feature number. Microphone (3) is for special effects. It acts as solo mike for little solo passages on the more delicate instruments that require occasional amplifying. Mikes 2 and 3 are always turned off when not used for the above reasons. For general ensemble playing only mike 1 is used.



Under Dr. Simon's skillful management and direction, the ARMCO band has become a traditional favorite of Sunday afternoon radio listeners throughout the nation. It is the only commercially-sponsored brass band ever to obtain such an enormous following of lovers of good music. More recently, Dr. Simon has especially endeared himself to new millions in the school band camps, by presenting on each weekly broadcast, some soloist or ensemble selected from one of our American school bands. The seating arrangement here conforms exactly to the chart, except the position of the harp which was moved to give more room to the tympani.

if I were in the room with you."

Letters poured in from bandmasters, music critics and radio technicians. The magazine *Variety* asked for a chart showing the pick-up of the band, and published it in its annual review of the best-produced programs on the air.

Of course, I was happy; the new arrangement had taken a great load from my mind.

I am now convinced that a well-filled auditorium or concert hall with normally good acoustics is the best

place for a band broadcast. Few studios are large enough, and still fewer are modern and "live" enough, to handle a large band. The fact is, most studios are built for orchestras of from ten to twenty-five players, and cannot accommodate the resonant voice of a band of fifty or more.

I believe that the accompanying chart will help those who desire to perfect a radio pick-up from the average auditorium, but I do not wish to influence them to use this "set-up" for studio broadcasts. Studios present

another problem which must be met according to the size, acoustics and other characteristics of the individual studio.

There is no reason now why band music should not be faithfully reproduced on the air. For many years radio "pick-up" was unkind to band music, but I really believe bands should come into their own again, since modern microphones and receiving sets are capable of faithfully reproducing their various moods and most resplendent colors.

Some Comparisons of European Bands

By Jean Back, Translated and adapted from the French by Lawrence Chidester.

Part II.

Bands of England

● THE BAND OF HIS MAJESTY'S GRENADIER GUARDS is almost as old as the regiment itself. The earliest reference to the band occurred in 1680 when Charles II died and a black band was placed on the drummers' tunics. This emblem has never been removed to this day. Until 1815 the regiment was known as the "First" Guards, but after Waterloo, "Grenadier" was added. This band has toured the United States several times, South Africa in 1931, Australia and New Zealand in 1934-'35. In 1720 Handel wrote the march *Scipio* for the regiment, and this work remains its official parade march. The present director of music is Major George Miller.

BAND OF HIS MAJESTY'S GRENADIER GUARDS

	Complete	For Radio & Concerts
Flute	2	1
Oboe	2	1
Clarinet E _♭	2	1
Clarinet B _♭ Solo	7	3
Clarinet B _♭ 1st	4	2
Clarinet B _♭ 2nd & 3rd ..	7	3
Bass Clarinet	1	0
Alto Saxophone	2	1
Tenor Saxophone	2	1
Baritone Saxophone ..	1	0
Bassoon	2	2
Horn	6	3
Cornet B _♭ 1st	4	3
Cornet B _♭ 2nd	2	1
Trumpet B _♭	2	1
Trombone 1st	2	1
Trombone 2nd	2	1
Trombone bass	2	1
Euphonium	3	1
Tuba E _♭	4	1
Tuba BB _♭	2	1
String Bass	2	1
Tympani	0	1
Percussion	4	0
TOTAL	66	31

The Band of the Royal Air Force, in garrison at Uxbridge, Middlesex, England, was created in 1920. Its first



This band of the British Broadcasting Company (BBC) is known in England as the Wireless Band. It is conducted by B. Walton O'Donnell.

director of music was Flight-Lieutenant J. Amers. This band was the first to be heard over the radio in England, April 22, 1923, and it has broadcast continually over B.B.C. ever since. In 1931, Flight-Lieutenant R. P. O'Donnell was made director of the Royal Air Force Band.

	Complete	For Radio & Concerts
Flute	2	1
Oboe	2	1
Clarinet E _♭	2	1
Clarinet B _♭ Solo	6	3
Clarinet B _♭ 1st	3	1
Clarinet B _♭ 2nd & 3rd ..	6	4
Alto Saxophone	2	1
Tenor Saxophone	2	1
Bassoon	2	2
Horn	4	2
Cornet B _♭	12	5
Trombone	6	3
Euphonium	2	1
Tuba E _♭	2	1
Tuba BB _♭	3	1
String Bass	1	1
Percussion	2	2
TOTAL	59	31

The B.B.C. Wireless Band is one of the most interesting bands of our day because it is the only organization of its kind, employed by a major radio system, which broadcasts regularly throughout the year as a sustaining feature. Directed by B. Walton O'Donnell and composed of selected artists, this band performs not only all the English printed repertoire but also the repertoire of all epochs and all schools, specially transcribed for it by its own arranger, G. Williams. Late in 1936 its personnel was augmented.

THE B.B.C. WIRELESS BAND

Flute	2
Oboe	2
E _♭ Clarinet	2
B _♭ Clarinet Solo	3
B _♭ Clarinet 1st	2
B _♭ Clarinet 2nd	2
B _♭ Clarinet 3rd	2
Alto Saxophone	1
Tenor Saxophone	1
Bassoon	2
Cornet	3
Trumpet	2

Horn	4
Trombone	3
Euphonium	1
Tuba E _b	1
Tuba BB _b	1
String Bass	1
Harp	1
Percussion	2
TOTAL	38

The instrumentation of English brass bands is practically uniform:

Cornet E _b (small)	1
Cornet B _b	7
Fluegel Horn B _b	2
Alto E _b Solo	1
Alto E _b	2
Baritone	2
Euphonium	1
Tuba E _b	2
Tuba BB _b	2
Trombone Tenor	2
Trombone Bass	1

This uniformity is the result of regulations laid down for brass band competition. One director, 24 musicians playing brass instruments, and two playing percussion is the limit; percussion is *ad libitum*. Sometimes, but rarely, saxophones are substituted for other instruments.

English brass bands have the great advantage of possessing a printed repertoire all their own, which has nothing in common with the repertoire for "Harmonie," or symphonic band. The edition "For Symphonic and Brass Band," common on the Continent and not satisfactory for either type of organization, is unknown in England except for pieces of slight importance.

The brass band (fanfare) is especially popular in the large industrial centers of northern England and in Scotland. Each factory or enterprise has its band, some organized and supported by the owners themselves, others organized by groups of employees. The most celebrated bands are: Besses o'th' Barn, Black Dyke-Mills, Callender Cable Works, Foden Motor Works, Irwell Spring, St. Hilda Colliery.

Part III.

Bands of Belgium

There are in Belgium 19 regimental bands. The prescribed strength of each is 42. Exception in numbers, however, is made in favor of the three organizations which are in garrison at Brussels: the Guides has 80 musicians, the Grenadiers about 50, and the Carabiniers about 50.

BELGIAN REGIMENTAL BRASS BAND	
Fluegel Horn E _b (small)	1
Fluegel Horn B _b Solo	4
Fluegel Horn B _b 1st	6
Fluegel Horn B _b 2nd	2
Fluegel Horn B _b 3rd	2
Horn	3
Alto	2
Baritone	2
Euphonium 1st	2

Euphonium 2nd	1
Tuba E _b	1
Tuba BB _b	1
Cornet B _b	3
Trumpet	2
Trombone	3
Saxophone (Sop. Alto, Ten. Bar.)	4
Percussion	3
TOTAL	42

The Band of the Regiment of the Carabiniers, garrisoned at Brussels, is typical of this instrumentation although it has 48 musicians instead of 42 (3 more fluegel horns, 1 more tuba BB_b, 1 more trombone, 1 more horn). This band was created at the time of the formation of the Regiment, November 1, 1830. In the beginning it comprised a Master, with the rank of Adjutant, and 14 instrumentalists. The band is very popular in Belgium and is equally well-known in France where it has played many times. The present conductor is Captain Jules Honnay.

BELGIAN REGIMENTAL SYMPHONIC BAND

Flute	2
Oboe	1
Bassoon	1
Clarinet E _b	1
Clarinet B _b Solo	3
Clarinet E _b 1st	3
Clarinet B _b 2nd	2
Clarinet B _b 3rd	2
Saxophone (Alto, Ten. Bar.)	3
Horn	3
Alto	2
Fluegel Horn	2
Cornet	2
Trumpet	2
Trombone	3
Baritone	2
Euphonium	3
Tuba E _b	1
Tuba BB _b	1
Percussion	3
TOTAL	42

The Band of the Regiment of Grenadiers, also garrisoned at Brussels, is typical of this symphonic instrumentation. Noticeable differences, however, are 2 oboes, 2 bassoons, 2 BB_b tubas, 1 string bass in the Grenadiers band, but fewer baritones and only 2 horns and no altos. This deficiency in the harmony instruments is surprising. The Grenadiers band was organized at the time of the formation of the Regiment, May 8, 1837. Like the Carabiniers band, it is composed of professional musicians who hold tenure for life. During the World War, the band accompanied its regiment constantly, playing during the drives to the front, in the cantonments, and in the field hospitals. It has been sent many times to England and France as an envoy of goodwill. The last visit to France was on the occasion of the dedication of a statue of King Albert I of Belgium in Paris on October 12, 1938 (see The SCHOOL

MUSICIAN for December, 1938). Captain René De Ceuninck is the present conductor.

Turning from the military to the civilian, we present next a comparative tabulation which gives the instrumentation of an average *Fanfare* (brass band) of 50 players, and an average *Harmonie* (symphonic band) of 60 players.

TYPICAL CIVILIAN BANDS IN BELGIUM

	Fanfare (Brass)	Harmonie (Sym- phonic)
Piccolo		1
Flute		2
Oboe		2
E _b Clarinet		1
B _b Clarinet solo		6
B _b Clarinet 1st		6
B _b Clarinet 2nd		3
B _b Clarinet 3rd		3
Bassoon		2
Soprano Saxophone	1	0
Alto Saxophone	1	1
Tenor Saxophone	1	1
Baritone Saxophone	1	1
Horn	4	4
E _b Fluegel Horn (small)	1	0
B _b Fluegel Horn solo	6	1
B _b Fluegel Horn 1st	8	1
B _b Fluegel Horn 2nd	2	3
B _b Fluegel Horn 3rd	2	1
Baritone	2	2
Alto E _b	2	2
Euphonium 1st	3	2
Euphonium 2nd	2	2
Tuba E _b	1	1
Tuba BB _b	2	1
String Bass	0	1
Cornet	4	3
Trumpet	2	2
Trombone	3	4
Percussion	3	3
TOTAL	50	60

(In the better organizations of symphonic instrumentation, alto and bass clarinets are used.)

The chief point of difference between the brass band and the symphonic band in Europe generally, as brought out in this tabulation for Belgium, is the substitution in the brass band of fluegel horns (called *bugles* in Europe) for the woodwinds. Some of the brass bands, especially in France, use sarrusophones, including the soprano, which looks like a soprano saxophone but is played with a double reed.

No discussion of Belgium bands would be complete without some mention of the most recent organization, "La Grande Harmonie de la Bouverie," meaning The Symphonic Band of Bouverie, a suburb of Brussels. This band, organized and directed by Captain De Ceuninck, conductor of the Grenadiers band, attempts to duplicate the symphony orchestra by having a full body of woodwinds take the place of the string section. Two or three E_b clarinets play the high first

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"Five Finger"

Playing for the Trumpet

By Paul R. Kidd

Transylvania College, Lexington, Ky.

● I DON'T SET FORTH THESE IDEAS with the claim that they will revolutionize cornet and trumpet playing, but only with the assurance that they have been completely successful in my own teaching and have worked time and again. Instruction in everything has changed with modern ideas in education. Methods and materials in schools of learning have developed to a new high. There are new thoughts and approaches to music teaching that make the subject much more interesting to the pupil and in most cases bring about quicker growth in the subject.

I had been taught to play the cornet by methods which I didn't entirely agree with, but I had never stopped to think out any improvements until my back was up against the wall, so to speak. At that time, I was living in a well known southern city with a population of nearly 300,000 which—"believe it or not"—could not boast of a single brass instrument instructor. I was in high school there and had already been playing eight years. A neighbor of ours came to me one day and explained that since there were no brass teachers in the city, she wondered if I would give cornet lessons to her little boy. I had never even thought of such a thing but told her that I would try.

My next step was to decide how I was going to get the subject across to my little red-headed pupil, so I started through a pile of instruction books but I put myself in the boy's place and could imagine none of them interesting enough to wade through. Since there was nothing else available, I got a loose-leaf book and made out lesson sheets myself, according to my pupil's ability, and advanced them from lesson to lesson. Through his contacts and school, the little fellow brought me some of his friends who wanted to learn to play the trumpet and cornet and as they played before P.T. A. meetings, on amateur hours and talent programs, I began to get more and more pupils. Some of them were much younger than I; some of them my classmates at high school,

and still others much older than I—in colleges and in the business world.

Of course it took a lot of experimenting with a lot of pupils before I came to some methods and approaches to cornet and trumpet playing that I found successful enough to continue using, and although I must confess that many of those early "protégés" were used as guinea pigs. However, I finally came to these conclusions:

First of all, each person requires an entirely individual approach. I don't believe in printed instruction books until the pupil is many weeks on his way. Every horse needs a different shoe just as no two people in the world are alike. Of course it takes a little more time to write out lessons for each pupil but the results are certainly worth it.

When the musicians-to-be (or at least "want-to-be") come for their first lesson, I show them how to hold the horn and then tell them to try to get a sound out of it. It's surprising how many people will naturally form their lips into a correct embouchure without any instruction and be able to get a tone (?) from the instrument on the first few attempts. They usually hit a "G" on the second line (of course I get these first tones on open positions), more rarely a low or high C. I explain that there are three notes I want them to play: a low note, a middle note, and a high one. I don't tell them then that the notes are low C, middle G, and high C. For instance, if they hit G, I tell them that it is the "middle" note and to play a note below that one and a note above it.

Then I take a piece of manuscript paper and draw the three notes on the staff, picturing them for the student. This is followed with a short explanation of the staff, treble clef, and the names of the lines and spaces. I impress the importance of memorizing these names. Then I take up a plan which, as far as I know, is original with me.

One of the modern trends in piano teaching is the use of only five fingers in beginning exercises. The hand is

placed in position with the thumb on middle C and all exercises and little pieces are played without moving the hand from that position. Well, I thought of adapting that method to the trumpet so I devised the system of using only the *first five notes* of the scale (low C, D, E, F, and G) for the first few lessons. Naturally they are easier to get on a weak lip, and tone, time, and rhythm can be developed on just those five notes. By taking their new study a little at a time the student gets a more thorough foundation and has MORE time to learn LESS. I was surprised to find how interesting cornet and trumpet playing could be made to the beginner, with only five notes!

After these notes are mastered (and by this time tone is coming easier), the other notes on the C scale are readily learned. I think that this should not come too soon, however, as the pupil will more than likely force his lip to get the high notes before his lip muscles have gotten supple and used to their new function. One instruction book now on the market by a reliable publisher and compiled by a well-known brass teacher contains material for about three months study in it and does not introduce a single "tune" or familiar melody. Page follows page of exercises and sequences and warming-up exercises, but not a single piece is in the volume. To me this is a "crime" and I know that beginners feel the same way. I can get twice as much work (and advancement) from my pupils by including in their lesson books simple arrangements in easy keys of songs they know—and I don't mean "America" or the "Last Rose of Summer".

There are any number of snatches of classical and semi-classical music that can be played easily by a pupil with only a few week's study behind him. The easy waltzes of Victor Herbert and other musical comedy writers can all be utilized. Such favorites as "Beautiful Lady", "The Desert Song", not to mention old stand-bys like "I

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Streamlined Revival of an Old Nickelodeon Idea -

'Illustrated' SONGS

New School Band Thriller for Your Football Floor Show

By William Stewart, Jr.

Director Muskegon, Michigan High School Bands

● **HOW MANY TIMES A YEAR HAVE** I heard visiting band directors say that football season is a headache! Why is it they dislike it? Is it the long hours it entails for the man who must drill and train a band in the many varied aspects of maneuvering, or is it the fact that it calls for a great deal of thought if one is to put on a successful show?

I used to think these very same things until I came to this football-minded city some three years ago, and then realized that football was the one means of arousing a new interest in music in this industrial city.

I immediately formed a new conception of the football work and set about my task with a renewed purpose. I determined that I would make a hit with the people who for years had supported nothing but football in a town where football was king, where every Saturday afternoon a crowd, anywhere from 8,000 to 11,000 people, gathered to watch teams that had chalked their share of Class A state championships.

I firmly resolved that we wouldn't be satisfied with just forming a letter for the visiting school and our own, and adding to its meaning by playing the school songs. We decided that above all we had to be different. True enough, we did our share of the usual straight marching and the flashy entrances with fanfares and letter formations. We still do, but beyond that we decided that each week we would pull something new and different, just as the big university bands do.

To approach our goal, we decided

to use the universities' method of using lead soldiers and mimeograph sheets with instructions. We decided that every clear day would be devoted to marching and that the music should be learned in extra rehearsals in the evenings. This gave us a fair share of the much-needed time on the field and it worked out very satisfactorily. Extra rehearsals were well attended and still are.

Two scientific devices aided us in improving: the public address system which saved much shouting, and the motion picture machine which threw back at the boys their mistakes of the previous week.

Somehow the latter played the more important part. It gave the bandmen a better idea of the importance of the band. It took away any feeling that the band was just a tool in the hands of the athletic department, and gradually the boys and girls came to the realization that a lot of fans were expecting something from them as well as the team, something new and interesting each week.

To gain the recognition we wanted from our football fans, we further resolved that we always should be original in our selection of a special maneuver. We didn't want to make wheels, turns, and the other routine drills; we wanted to be illustrators—song illustrators. All suggestions were considered and the best were tried out; and only in case all these failed did we fall back on some already-charted maneuver. When we were forced to do that, we tried in some way to change the method of presen-

tation from that of the one given before.

Probably the first and most noticed special maneuver was that prepared by the band for the homecoming celebration, two years ago. We wanted to win the support of the old-timers as well as the regular attenders, so we set about our task with plenty of vigor. We used as the basis of our planning the most important dates in the history of our school. Checking back, we found that the first class graduated in 1875 so we formed that date and illustrated it with "Auld Lang Syne" and then with a series of chord progressions changed the date to 1890 because of the wealth of "gay ninety" songs.

Choosing "Bicycle Built for Two" and "Sidewalks of New York" as representative of the era, we proceeded to illustrate by dressing a couple in the costumes of the day and having them ride a tandem bicycle throughout the formation. A change of chords gave us the needed time to change to another important year, 1917. This was easily illustrated with snatches of "Over There" and "Hinky Dinky Parley Vous". Not forgetting our friends, the graduates of the later years, we played a popular fox trot and changed to 1936, the current year.

This show met with so much success that we became more and more determined to originate all the maneuvers possible. Our source of material depended pretty nearly on the supply of popular songs.

Thus followed such creations as the formation of a trombone illustrated



It struck a responsive chord, this formation of a Christmas tree, right there in the state where most of our mid-western Christmas trees come from. The band played "Trees" and the audience thought it beautiful.

with an old time trombone rag; a church formation illustrated with "Chapel in the Moonlight" and "Church in the Wildwood". (Bells added greatly to the effect of these formations.) Strangely enough, the dictionary has served as a great inspiration, for when ideas grow scarce a glance through the innumerable sketches often suggests a song for illustrative purposes. An example is found in the sailboat, easily illustrated by "Sailing", "Red Sails in the Sunset" or various other sea songs.

Skipping the year 1937, I shall try to illustrate what we worked out in 1938 in a similar manner.

Faced with the keen marching competition of the Holland Tulip Festival early in 1938 and devoid of good ideas, I called for the suggestions of the band members and to my very great surprise got one that seemed to be just the idea, for we came home with a First division plaque. True enough, playing was an important part of the success, but I feel that the maneuver was an outstanding factor. The same maneuver was used with great success by the University Band at the Yale-Michigan game in New Haven last autumn.

This proves that several people

often stumble on the same idea; but if you have the satisfaction of knowing that the idea was not copied from anyone, you begin to take a pride and joy in the result.

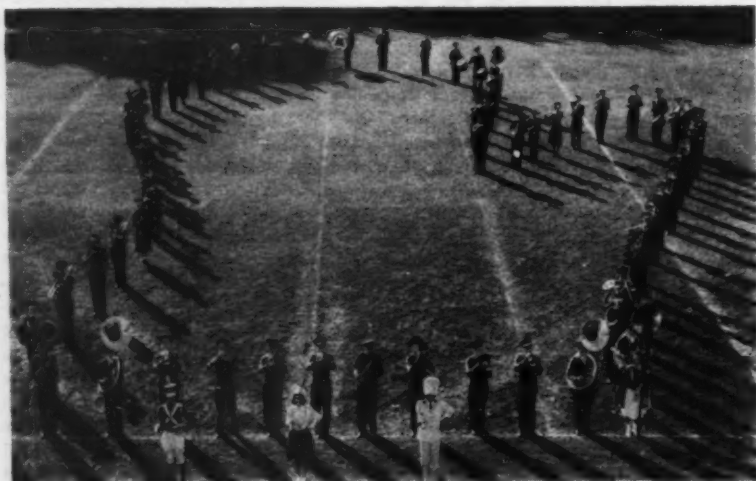
First of all "Small Fry" served as a humorous background for the formation of a large fish. Likewise the

song hit "Hi-Ho Silver" gave us another chance to be original. We formed not the regular well shaped horse, but one made with circles and straight lines. It looked more like a caricature animated in a simple but effective way. The three drum-majors, much to their disgust, formed the tail, along with a few more unfortunate bandmen, and they were kept mighty busy walking back and forth during the playing to give the waving effect. Those men stationed in the legs were kept marking time constantly and two of our members managed to whip out some pretty good "whinnies" preceding and following the number. This number could have been made much more serious with "Donkey Serenade" but we felt that people liked to laugh.

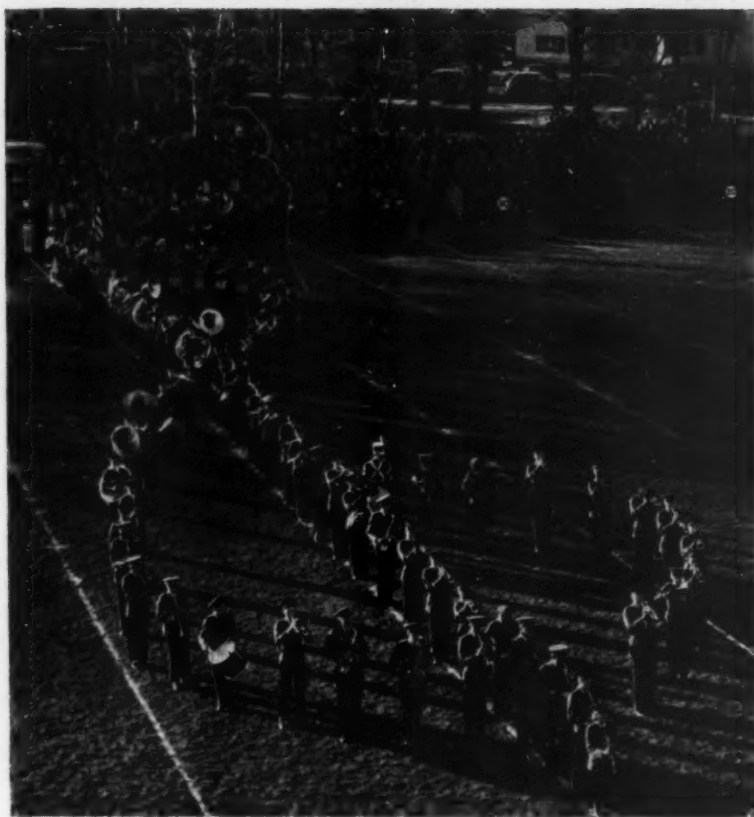
Everyone likes a love song, so another burst of thought made us decide to illustrate the popular song "You're a Sweetheart". This was done very easily and most effectively with a huge heart which, due to the scarlet of our uniforms, turned out most realistically, though perhaps it would make a better Valentine's Day maneuver. I assure you that it met with success.

Some songs of a little different nature adapt themselves to maneuvers especially well. A concert arrangement of the "Bells of St. Mary's" played from a large bell formation worked out very well, and when two weeks later it was performed by a large college band, we felt even more sure that our thoughts didn't come so badly after all.

On November 19th last year we were faced with competition from one of the many schools who name their teams the "Tigers". We realized that a tiger's head was often used and that



If you were a Michigander, you would recognize this formation immediately, as the outline of the state. "Michigan, My Michigan" was the tune that put this picture across. Originally done at the Holland Tulip Festival last May, this stunt has been widely copied by college bands.



What music would you select to be played in this formation of the clef? Or might we ask, what formation would you design if you wanted to play "Music, Maestro, Please"? But there, we've let the cat out of the bag.

the tiger itself had been done many times before, but we still wanted to "Hold That Tiger". Deciding to minimize the ferociousness of that much feared animal, we formed not a tiger, but a huge kitty which was made like the kindergarten version. A large circle for a body, another smaller circle for a head, two pointed triangles for ears and a long crooked line of men for the tail formed the animal. For this maneuver, we enlisted our crew of yell masters who held tightly a long red ribbon of cheese cloth which extended from the place where the head and body met. This provided us with a humorous variation of an old maneuver.

To create a more serious effect for the 11,000 fans in the stadium, we formed, a little early in the season, a huge Christmas tree extending across the field and played a solo arrangement of "Trees", using six solo trumpets to take the lead.

In response to innumerable requests to use the popular song "Music Maestro, Please", we scratched our heads for a number of days for a suitable formation as an illustration and finally stumbled on the idea of making a huge treble clef sign as the symbol of

music. This, too, helped us wind up what we feel to be our most successful season of band maneuvering. Nine weeks of football, three games out of town and six at home, with only one repetition of any maneuver!

Now it is over for another year, this football season called a headache by so many band men, but to me it is the end of a most enjoyable twelve weeks, counting the early fundamental

drills. Why, you ask? Simply because the band and I were getting a kick out of entertaining people. We were thrilled because we had created some-



But the Muskegon band has all of the letter formations perfected right down to the letter, too.

thing all our own, something new and different, original.

True enough, we found out later that other people had had some of our same ideas, but we also had the immense satisfaction of knowing that such likenesses came about through chance and not because we had copied anyone. I honestly believe that if more of us would attack the football situation in a spirit of creation we would not only produce more spirit within our organizations, but we would begin to glory in that natural satisfaction that comes with creating something all our own and producing it. We have found that it pays us in mental happiness and in winning new friends. In our school, football is followed closely by a series of Sunday Vesper concerts at which last year, we played to a total audience of over 7,000 people. Now we are waiting for some of our new found friends of football season to add to that number in this year's series. They will be there, many have said so already. To me any project which brings such a feeling should not be classed as a headache, but as one of the many happy rewards and privileges of being a school band director.



"You're a Sweetheart" was the song that thrilled the grandstands, as the Muskegon boys played it, ever so sweetly, while forming this young and unbroken heart. Director Stewart has a picture for every song and he always gets his message across.

CELERITY

for the Clarinets

By Harry L. Wood

Supervisor of Music Caro, Michigan Public Schools

● I HEARD A GOOD SPORTSWRITER

say the other day that it was remarkable how many people play tennis, compared with the few who ever gain any kind of professional advancement or even approach a polished game. Mentally, I made the same comparison between music and the clarinetist. About one-third of our high school musicians are clarinet students and what a remarkable few ever attain a finish that could be called artistic!

Most of our high school bands are weak in their clarinet sections. There are several reasons why this is true. First of all, there are so many more of them, and so many players must double the same part. Any time that two or more instruments play exactly the same part in unison there is going to be more noticeable trouble than before. Often, I have heard musicians of reputation say that the easier music is, the harder it is to play with feeling and art. This adverse process continues until we find that it is harder to play a whole note and keep it perfect than it is to play any other note.

Then to follow the same reasoning through harmony, it seems that the most difficult thing to play perfectly, considering two or more instruments, would be a unison. If that is true, consider the mechanical and musical difficulties that six clarinet players must face when we multiply these difficulties by the number of players. Throw in all their individual bad habits of embouchure, rhythm, dynamics, and pitch and you see that we have one of the greatest difficulties in the band right in the clarinet section.

In a section of twenty-four players, we will say for an example that six players play unison on each of the four parts written. That means that six players must phrase together as a unit, play the unison in tune, and interpret the melodic or harmonic line in proportion to good chord balance and in character with the other three parts. Any one of these is an engaging task for our young high school musician.

Intonation

If we consider that it is practically impossible for six players of any kind of instrument to play absolutely in tune, more questions of intonation are bound to arise. Recent scientific vibrations per second measurements with the "Stroboscope" and other mechanical instruments have proven that perfect music is very rare and even in some cases, undesirable. It does not seem right to the ear. Some of the best tuners of pianos at nationally recognized houses have tuned pianos at what they call perfect and when they were treated with accurate measurements they were far from being in tune. Even the same tuner will not be able to tune the same twice or even near it. Therefore, it must be very hard for the clarinetist in the section to know just what he is after, and it is difficult to teach because in some cases we are approaching an ideal which may be fluctuating or even nonexistent. But music is an art and not a science so we must always look

backward and be proud of our section's progress toward a better intonation even though it is not perfect.

What Make Instrument?

Would it be better to have instruments all of the same make in our sections? If we did have, all the faults would come in the same place. Since it is impossible to make any kind of tubular instrument that approaches perfect pitch naturally, we must leave some notes to the performer's ability to sharpen or flatten according to the need. All manufacturers' ideas as to which notes should be easier to humor are not the same. So, if we use like instruments the humoring must all be done at the same place and at the same time. There will not be a "set note" in the whole section (if there is such a thing as a set note).

Suppose that we use several different makes of instruments in our sections. That means that where one is weak the others may be strong and so one serves to help the other over the notes, and their scales will overlap and serve as a guide to those tones that must be humored. I have heard an F clarinet advocated recently. The idea was to help the B \flat instruments over some of their weak spots. Possibly we could improve our ensembles beyond what they are today by adding instruments of different pitch levels.

Embouchure

When I have sectional try-outs, I usually inspect the mouthpieces of students who are having some difficulty with tone. One boy had used the beautiful swab that came with his instrument. He punched the wire right out over the end of the mouthpiece and cut a groove in the lay tip deep enough to plant potatoes in. I



Of unusual talent and finished musicianship are these young woodwind artists of the Roosevelt junior high school clarinet quartet of Elkhart, Indiana. Left to right, they are: William Miller, James Garber, Maxine Williamson, and Maryanna Stade. Robert Welty is their band director.

told him that that gorgeous feather duster was just to make his case look pretty and to catch his eye when he went to buy, and that he must either throw it away or leave it permanently in his case as a decoration. I warned the others. A good swab is one which can be washed occasionally. Usually a faulty tone has a very good reason for being faulty. If the instrument and mouthpiece are all right, and still an undesirable noise comes forth, it is usually the embouchure that is at fault.

Clarinet embouchure is very easy to get at, yet students struggle along flapping, fussing, changing, squeaking, knowing that something is wrong but not knowing just what to do about it. The first thing that I attempt to teach is embouchure. A beginning student knows little about tone or tune either but he can understand embouchure points because they are material things and will lead to the tone in logical manner. The main things that I have been able to find out from several years of private teaching and study can be numbered in half a dozen points: (1) Draw the corners of the mouth upward and backward so that it feels as if the ears want to move. A good embouchure can be felt clear back to the ears. (2) Cover the lower teeth with only half the red part of the lower lip. (3) Draw the chin far down to a point so that the lower lip is rigid and solid all the way to the chin. Remember the Bible parody about the house built upon sand and another that was founded upon a firm foundation. Tone is the same: one that is built upon a flabby foundation cannot help but be flat and unfirm, but one built upon a firm foundation will give forth brilliance and beauty. (4) Place about one-third of the mouthpiece in the mouth with the upper teeth resting on it. (5) Draw the tongue up in the back of the mouth so that the tip is very near the end of the mouthpiece. It can be moved forward a short distance to close the opening between the reed and mouthpiece without having to bend the reed up against the mouthpiece. Tonguing under the reed results in a sluggish tone, slow response and a varying pitch. (6) Always have the student think first, then place the mouthpiece in his mouth *after* he has formed his embouchure. Never allow the instrument to be placed for playing until the lips are set in playing position. Try these half-dozen points in college professor fashion and see if they will help your players.

Interpretation

For sectional practice we always use our red pencils when eighths or sixteenths crowd up, and draw a red cir-

Mainsprings of the North Carolina Clinic



They are the men who did such a wonderful job of conducting the North Carolina band and orchestra clinic, which met at Davidson College on January 14. Left to right, as they appear in the picture are: Captain James C. Harper of Lenoir, who acted as platform manager; Earl A. Slocum, director of the band at the University of North Carolina, Chapel Hill, N. C., who had most of the conducting of the clinic band; Professor James C. Pfohl, head of the music department of Davidson College, who shared with Mr. Slocum in the clinic conducting; Professor H. Hugh Altvater, dean of music at the women's college of the University of North Carolina, Greensboro, N. C., who lectured on string training methods and demonstrated string groups; Mr. Leonard V. Meretta, assistant director of the Lenoir high school band, who demonstrated brass instruction and brass instrument training methods; and Mr. Phil Separk of Kannapolis, N. C., who lectured on woodwind instruments. The clinic included a great deal of band and orchestra material and was widely attended by band and orchestra people from three states. It is intended to make the clinic an annual affair and an even larger attendance is expected next year.

cle around each beat note, and play that one very much louder than the rest. Students who just can't manage all the fast ones are encouraged to be "diplomatically judicious" and play only the ones that we marked as beat notes. It helps, too, to play only the accented notes the first time, leaving all the in-betweens out. Students are surprised that sometimes these notes make very pretty little melodies that were unheard before. Later it is easier to get that melody to stand out if they once hear it. Students are encouraged to look for "beat bundles" of notes. They are often tied up in separate groups for each beat.

Sectional is the place to play longer notes louder than shorter ones, and to space the eighths and sixteenths with daylight between them, and when going up the scale it is pretty sure that you should play louder and when going down less power is to be used. (When your car goes up hill it should have more gas than when going down.) Consider notes as a string of pearls, each of which should sparkle with a luster which is all its own yet somehow blending with its neighbors to make a unified glorious whole. We often stop momentarily between phrases to en-

courage correct breathing and phrase consciousness.

Hardest Job

I am sure that the hardest job that any of us have is to teach the student to play carefully. I have heard famous teachers say that that is true. Perhaps the best way is to keep him interested. Phonograph records, contests, festivals, technique systems, have all been used to stimulate the individual student and make him play carefully because a reward was in store for him. All this is good but somehow artificial. How can we make him enjoy a perfect note for its own sake, and beauty for its own sake? Maybe that is God's job but we must always be on the alert to awaken that instinct which will make him want to because the result is more beautiful. A famous psychologist once stood on the street corner in the pouring rain watching his youngster play in the filthy gutter water. A friend came along and inquired why he was watching that youngster play in the water. His reply was, "I am just trying to find some way to make that youngster *want* to go home." If we can make them *want* to play better, half of the fight will have been won.

Flute "Harmonics"

The Last of the Three Articles

By Rex Elton Fair

Noted Flutist, Teacher

● **FIRST OF ALL**, we should like to take this opportunity of expressing our sincere thanks for the fine letters of appreciation of these articles, received from:

Kenneth Crawford, Lynden, Kans.; Don Pedersen, Bend, Ore.; R. Banta, Detroit, Mich.; Mabel Russell, McCook, Neb.; George H. Palmerlee, M. D.,



Flutist John Bass of the Evanston Township high school, who plays in the band under the direction of Mr. Madden and in the orchestra, which is conducted by Mr. Rohner, takes private lessons of Mr. Fair.

Detroit, Mich.; June Bishop, Ford, Kan.; J. C. Horton, Marshall, Tex.; Raymond Chermak, Rockwell City, Kans.; Pauline Bird, Princeton, W. Va.; Florence Miller, Mansfield, Penn.; Patricia Powers, McCook, Neb.; Albert Clute, Munsing, Mich.; Doreen Olmstead, Bedford Hills, N. Y.; Dorothy Fielding, Denver, Colo.; Bruce C. Beach, Ardmore, Pa.

Helen Stalder of Minnesota has asked about the fingering of the triplets that occur in the second movement of the Tchaikowsky Sixth Symphony.

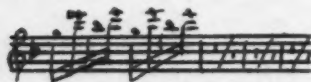
Answer: Use the trill fingering but

be sure to keep within the key signature.

Julius Constant, Toronto, Ontario, wants to know if there is any "short cut" in fingering the rapid cadence from the Furstenaw Concertino.

Answer: This passage is only the V7 chord of G. You might try leaving the 3rd finger right down from the low D to the 1st C above the staff, using regular fingering from there to the end. Careful practice both ascending and descending should make this arpeggio comparatively easy for you to play.

Betty Franks of San Antonio, Texas, wants to know if there is any way to simplify the fingering in this passage from the 2nd Rhapsody.



Answer: This passage is most difficult. We would suggest that you substitute with these notes and then double tongue to beat the band!



It must be remembered that, with few exceptions, it is better to play all passages with the regular fingering if possible. However, if a little time is given each day to the study of these harmonics, you will eventually be able to play them well in tune, and with a truly delightful tone.

We repeat: In the following studies the top notes of the staff represent the sound. The bottom row in each staff represents the fingering. Be sure to play the upper lines slowly, using the regular fingering, then repeat, using the new fingering as shown. Pay careful attention to pitch and quality of tone at all times.

This article is the last one of three on flute "Harmonics".

If, through the presentation of these studies, we have in any way helped you to clarify the progressive difficulties of playing the flute, then we are happy to have burned the midnight oil, and so accomplished our purpose.

Questions pertaining to these, or any other flute problems may be sent to our Question and Answer department.

For those of you who should like to continue further with the studies of these so called "Harmonics" we should like to refer you to the work



In the York Community high school band, you will find the charming Miss Dorothy Rieman in the flute section under the direction of Mr. Reeder. Miss Rieman is studying with Mr. Fair.

of our good friend, Arthur Brooke, formerly with the Boston Symphony Orchestra. His book is called "Harmonic Fingerings for the Flute." You may get it at The Cundy-Bettoney Co., Hyde Park, Boston, Mass.

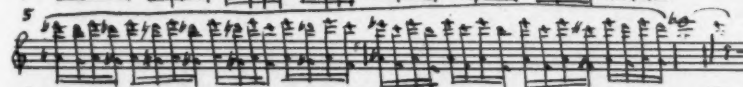
The study in Figure 1 will show the fingering for the chromatic scale. Be sure to use the B flat lever for making E sharp or F natural with the A sharp and B flat fingering. If there is no B at lever on your flute, then play the B flat (sounding F, A sharp sounding E sharp) with this fingering. x 1 Left, 12 4 on D sharp key Right.



It would be well to memorize this chromatic study, and then include it in daily practice.



Play each of the following studies with the regular fingering. Then play with the new fingering, time and time again, until you can apply the auxiliary fingering, but read only the top lines.



To apply the good common sense of our friend Eddie Mear, let us work diligently on these studies so that eventually they may become only delightful exercising material.

The flutist is ever confronted with passages that are impossible to play with the regular fingering. Study and a thorough understanding of the use of these auxiliary fingerings, in many instances, will remove all technical difficulties.

Turn to Page 40 for Reveille

Woe Is Me

Psst!

The School Musician:

I wish to bring to your attention the gross misrepresentation and subtle evidence in your December issue on Page 18. At the bottom of the page you have the music staff which led to the success of the Grand Junction High School the name of Bertram Haigh as Brass Instructor. Mr. Haigh didn't even come to Grand



Junction until at least the First of September of this year. If you will notice, in the picture of the Band at the top of the page, you will see myself, Mr. Thorvald E. Jensen, standing sixth from the left in the back row. I was the Brass Instructor from 1936 until this fall 1938.

In June of 1936, I went to Grand Junction, Colorado at the request of Mr. Gould, who wanted a VanderCook School Brass Instructor, and I left Grand Junction August 18, 1938 of this year.

During my two years in Grand Junction I built the Brass Section up from zero to the high standings and ratings on your page 18, not Mr. Bertram Haigh as is quoted on page 18.

Mr. Gould had nothing whatsoever to do with the soloist's or the ensemble work. I personally picked their music, tutored them and even escorted or rather chaperoned them during the Band's stay at Provo, Utah and personally conducted each and every entry to their respective places in the contest each day they contested.

Mr. Gould probably sent you the added material but on September 28, 1938 I personally sent you the information and picture of John Bell regarding his ratings and his school work in Grand Junction.

I personally demand the article rectified by your magazine for consideration of my work for which I justly deserve recognition.

I am enclosing my picture and a statement asking reparation for this gross injustice in the next issue of your magazine.

Thorvald E. Jensen.

Very sorry, Mr. Jensen, you may rest assured it will never happen again. Please accept our humble apologies.—Ed.

Westfield, Wisconsin
January 25, 1939

The School Musician:

I appreciate the photo insert you placed in the "School Musician" but there is an error in the write-up. Miss Vrooman is (Turn to page 40)

Gridiron Formations Re-styled for Indoor Performance Make Your

BAND-SHOW at the Basket Ball Game

By Willis P. Oldfield

Supervisor of Music, Bath, New York, Public Schools

● **MANY SCHOOL BAND DIRECTORS ARE NEGLECTING** the opportunities afforded by the basketball season to bring the school band before the public and to give the band additional marching and drill practice before an audience. The enthusiastic support of the sport "fans" of any community is a decided asset to any high school band and the weekly appearance of the band and the basketball team provides a splendid manifestation of school spirit and cooperation. It will be found that a winter program of this sort, although entailing considerable extra effort on the part of the band and its director, will have many beneficial effects on the band, the team and the school in general.

The advantages of drilling indoors on a smooth floor and free from the vagaries of the weather are obvious. The problems confronting the drillmaster are equally apparent but quite easily overcome.

The main problem is that of limited floor space. With even a small band it is next to impossible to execute standard military maneuvers because of the restricted length and width of the regulation basketball court. Another problem is the seating arrangement of the spectators which generally extends around the four sides of the court and often at floor level without bleachers. A third difficulty to be considered is the matter of getting the band on the floor in some organized procedure, the usual entrances to the court being doors and aisles which will allow only single file passage.

The solution to these problems will be found in a drill which requires minimum floor space, supplies plenty of action, is effective no matter from what point viewed and which provides a complete and satisfying five or six minutes' entertainment. It need not be added that to be usable for most of us, the drill must be easy enough to teach in one period and simple enough so that an inexperienced band, led by an inexperienced drum

major, coached by an inexperienced drillmaster can perform it while playing and feeling very jittery before an unaccustomed audience.

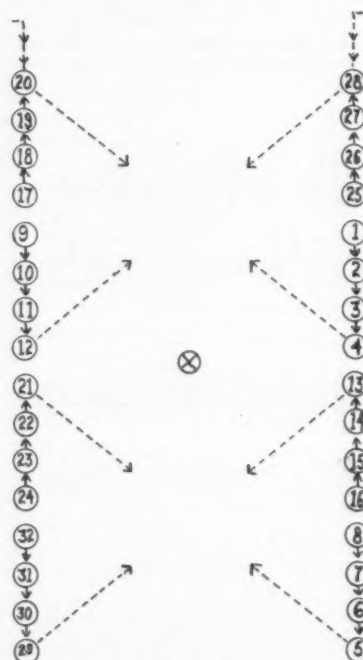


Figure 1

The drill described and illustrated in this article is one of many that we have used during several seasons of basketball and which has most of the qualifications just noted. It is "set up" for a thirty-two piece marching unit, a size which we have found practical for indoor drill, as it is large enough to provide satisfying music and small enough to be maneuvered easily on the court. Even an inexperienced marching group should not require over forty minutes of practice, and bands of experience should master it in twenty minutes.

Before describing this drill in detail, it may be helpful to summarize the

elements of any successful drill. In a drill, as in any public performance, it is natural to "build up" to a climax. The logical climax at an athletic event is the salute to the home team, generally done by forming the home letter and while in formation playing the "Alma Mater". Anything too

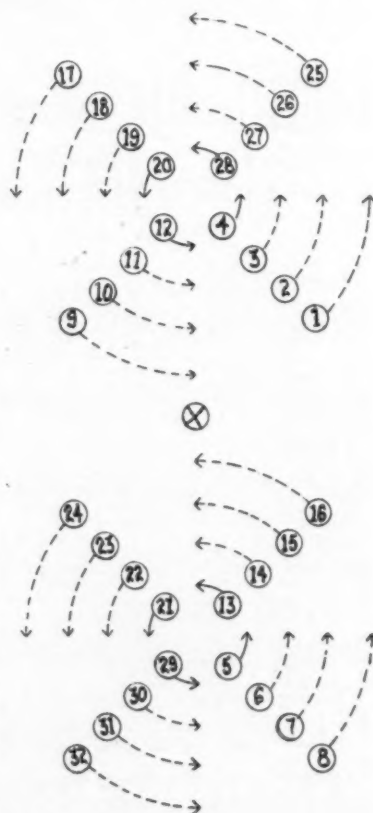


Figure 2

elaborate or spectacular after that would be an anticlimax and should be avoided. The following routine, which can be executed in the five or six minute period between the halves of the varsity game, will provide a successful and satisfying series of events:

1. An interesting "entrance" (Fig. 1).
2. A marching demonstration (Figs. 2-6).
3. A salute to the visiting team (letter formation).
4. Parade formation.

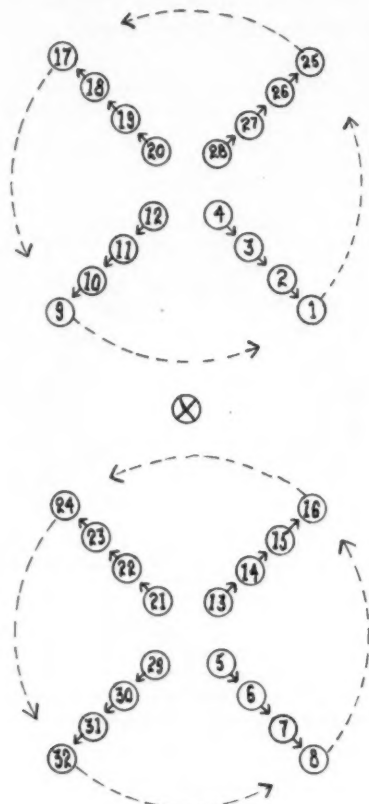


Figure 3

5. A salute to the home team (letter formation and "Alma Mater").
6. An effective exit (Fig. 7).

The letter formations of the home and visiting teams are easily worked out and we have found that the use of the same method of forming the home letter week after week has become a traditional part of every drill and apparently is eagerly anticipated and awaited by the audience. We are very careful, however, to use considerable variety in entrances, marching demonstrations and exits.

Teaching the Drill

The first step in teaching this drill is to set up the band in regular parade formation or marching order and number them according to the parade formation illustrated in Fig. 7, in which the right guide of the first rank is No. 1 and the left guide of the eighth rank is No. 32.

After each member knows his place in parade formation and his own number, have the band form in two single

files in the exact numerical order shown in Fig. 1, behind the doorways or entrances it is to use. If the doorways are located in the rear of the hall, the files will enter as shown by the broken lines at the top of Fig. 1. If there is but one doorway in the center of the rear wall, the files can enter from there, side by side, splitting and marching in opposite directions to the edges of the court so they are ready to march down the sides, into the positions shown in the illustration.

The drill starts with this "Twin Files" entrance, the drums playing a

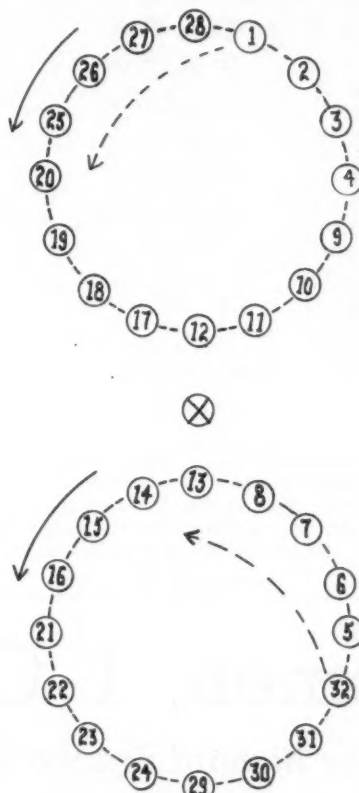


Figure 4

regulation street beat and the drum major (indicated by cross within circle on the diagrams) marching down the center of the floor as the files, led by Nos. 29 and 5, parade down the sides of the court. The drum major stops in the middle of the court and watches until eight men of each file pass the center line, when he blows his whistle. The files come to a smart halt and face inward. At this point the drum major signals the "roll-off" and the band starts playing a march and continues playing throughout the drill. In practice, however, it will save time to eliminate the playing until everyone has learned the maneuvers.

The next whistle signal indicates

that each man is to right or left face so that he is in position to march according to the arrows and dotted lines of Fig. 1. At the next signal each rank marches as illustrated in Fig. 1 to form the crosses shown in Fig. 2. In other words, Nos. 8, 9 and 10 follow No. 5; Nos. 32, 31 and 30 follow No. 29; Nos. 14, 15 and 16 follow No. 13, etc.

The next step is to revolve the crosses in counterclockwise direction as indicated in Fig. 2. This is the most difficult part of the drill and if too much trouble is encountered in keeping the ranks aligned, it can be omitted. If it is done, however, the crosses make one complete revolution bringing them back to their original positions. Without breaking step or stopping the motion, the inside men turn outward toward the guide and follow him (Fig. 3). In less than eight counts each cross will be transformed into a circle (Fig. 4). The circles are allowed to revolve once or twice then the drum major again signals and men Nos. 1 and 32 cut inward (Fig. 4) in the path of a spiral (Fig. 5). Figure 5 shows the exact path taken by the files as they fol-

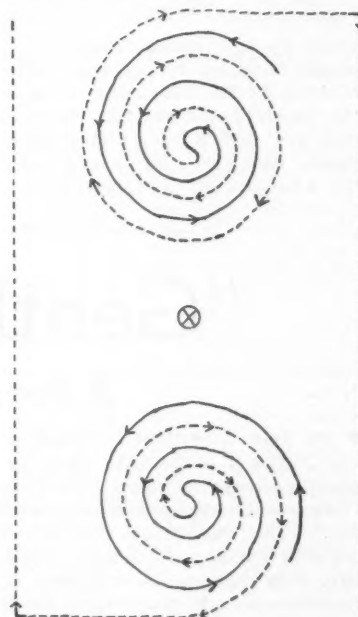


Figure 5

low No. 1 and No. 32. The solid line shows the path into the spiral and the broken lines show the path out. A complete change of direction is accomplished without any cessation of motion and this is a very effective device from floor level.

It will be noted that the spirals unwind into straight lines on opposite sides of the court (Fig. 5) and when they have straightened out, the numer-

ical order will be as shown in Fig. 6. As soon as the files are in this position, the whistle is blown and the files

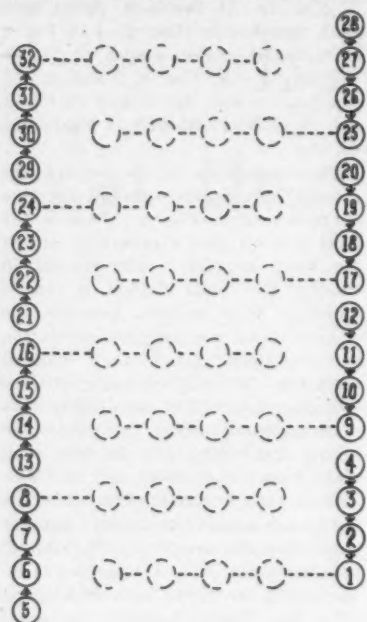


Figure 6

break up into ranks, feeding in to parade formation from opposite sides of the hall. The band is now in regular parade formation and ready to form the visitors' letter, returning to parade formation and then forming the home letter. After playing the

"Alma Mater" and returning to parade formation, the signal of "Roll-off" is again given and the band can play a march and exit as shown in Fig. 7.

When the twin files have reached the point shown in the right hand

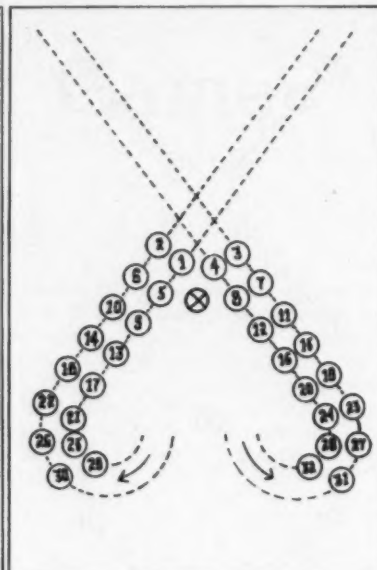
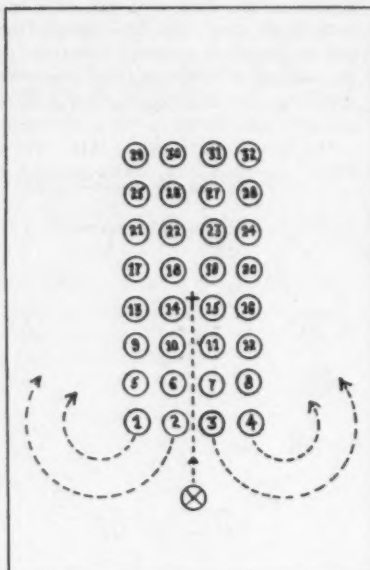


Figure 7

diagram of Fig. 7, Nos. 1 and 2 cross ahead of Nos. 3 and 4; Nos. 5 and 6 cross ahead of Nos. 7 and 8 and so on until the exit has been accomplished.

Many variations and improvements

and of course these same drills are of equal utility outdoors in narrow streets and other places where space forbids the use of regulation maneuvers.

"Gentlemen, I Object!"

A Reply by Richard Franko Goldman

● IN THE NOVEMBER ISSUE of The SCHOOL MUSICIAN there appeared an unsigned article entitled "Is Orchestral Literature a Band Handicap?" That this article was full of the most startling inaccuracies should have been apparent to any reader at all interested in band music. It would hardly be worthwhile to correct the mis-statements of the article were it not for the fact that it was written in a didactic manner, and might easily give rise to serious misapprehensions. I have been asked by a number of bandmasters, including many whose names are not altogether unknown, to reply to the author.

The author of the article in question laments the dearth of "noteworthy modern compositions for the symphonic band." He ignores the compositions (for band) of Holst, Respighi, Hindemith,

Sowerby, Hadley, Toch, Roussel, Krenek, Vaughan Williams, Percy Grainger, Florent Schmitt, Prokofiev and Stravinsky, to name a few, and mentions as the only compositions within his acquaintance one by Ferde Grofé and another by "Paul" De Rose. Mr. Grofé has indeed written a work for band, for which we are indebted to him. Mr. "Paul" De Rose, whose right name happens to be Peter De Rose, has never, to my knowledge, written a work for band. His "Deep Purple," cited in the article in question, was arranged for band by Mr. Erik Leidzén.

Our author fell into a double error with "Paul" De Rose, and such an error seems characteristic of the inexactitude of his information. In a later paragraph he suggests means "to attract the best modern composers"

toward writing for band. Of the two "best modern composers" he mentions, one—Maurice Ravel—had been dead for almost a year at the time of the article's publication.

Such examples of outright error of fact perhaps might be left unanswered were not the conclusions drawn from them so utterly misleading, and were it not possible to obtain correct information so easily. How does the author of the article expect to interest composers in writing for band when he, for one, does not have any idea of what has already been written? He has obviously greeted the works of Respighi, Holst, Grainger and the others I have mentioned, with profound indifference, to say the least. It is true that many people are still unaware of the great literature avail-

(Turn to page 40)

Logan School B. and O. Open New Radio Station

Logan, Utah—Members of the Logan high school band and orchestra have taken active part in the first month's radio broadcasts of Logan's new radio station, KVNU. Both the band and the orchestra, under the direction of A. T. Henson, presented half-hour programs, and Shirlee Allen, pianist in the orchestra, broadcast a 15-minute recital. This new radio station should prove an important factor in developing contest and concert material from the local school musicians. Van Neiswender is the S. M. reporter for Logan high school.

Simon at District Meet

Clearfield, Pa.—On March 16, 17 and 18, Clearfield high school music organizations will be hosts to the All-District band festival, at which time Dr. Frank Simon, director of the famous Arco Band, will serve as honorary guest conductor of a band of 150 musicians selected from more than 50 towns. This music festival is sponsored by the Pennsylvania State Music Association.

Clearfield's music department organized 10 years ago, has a marching band of 70 musicians, and a concert band of 50 members. There is a Junior high school drum corps of 42 members, which frequently combines with the larger band for a massed performance. Kenneth D. Owens is the director.

Tri-City School Picked for Illinois Contests

LaSalle, Ill.—Members of the LaSalle-Peru Township high school band and orchestra are feeling highly honored at having been selected by the three North State presidents as hosts for the Illinois North State Combined contests this spring. This tri-city area has a magnificent million-dollar school, a large recreation building, one of the finest auditoriums in the state, including a \$50,000 pipe organ; a two-way address system, the very latest in band and orchestra rooms and equipment, including private studios, offices, instruments, and rehearsal rooms. Four thousand school musicians will attend this state contest.

Eastern Ohio Hosts

Lisbon, Ohio—David Anderson high school band members will act as hosts this spring to the bands participating in the Eastern district contest. This interesting event will take place on April 8.

**A. B. A. CONVENTION
Ft. Dodge, Iowa
February 26-March 1**

DETROIT SCHOOLS AND WAYNE U. READY FOR BIG STATE CLINIC

Three Day Meet, February 16th-18th to Feature All Branches of School Music

Detroit, Michigan—Fowler Smith, director of music in Detroit public schools and professor of music education at Wayne University, will preside as chairman over the Music Teachers' banquet to be held in Webster Hall on Thursday, February 16th, in conjunction with the second annual international music teachers' clinic, sponsored by the university in co-operation with Detroit public schools.

The clinic, which opens on Thursday and will continue through Saturday,

Give Joint Concert

Hammond, Ind.—The music departments of the George Rogers Clark high school recently combined to present their annual concert, assisted by the Boy's glee club. A large crowd attended the program, which was under the direction of A. M. Decker and N. W. Hovey.

State Festival Will Be Held at Alabama Univ.

Tuscaloosa, Alabama—March 30th to April 1st are the dates for the Alabama high school music festival, to be held here under the sponsorship of the state association, of which Eugene C. Jordan is Secretary-Treasurer, and Alfred E. Mayer, President, both of Birmingham.

The tentative program is a comprehensive one and is expected to attract an almost unanimous attendance of school bandmasters over the entire state.

The Alabama University band will give a demonstration featuring field tactics and formations and there will be a parade on Saturday. More will be published regarding this event as the information is released.

Twirling, Conducting, Big All-Day Events at Crawfordsville

Crawfordsville, Indiana.—Silver shafts will spin and fly at the drum major baton twirling student directing clinic, which will be held all day Saturday, February 18 at the Crawfordsville high school. H. E. Nutt will be in charge of the student directing clinic and Virginia Nutt, also of the Vander Cook School of Music, Chicago, will coach and instruct the baton twirlers. Classes will be for

will attract school bandmasters and orchestra directors from throughout the Middle West. The program of events presents the most concentrated study of music teaching procedure. Graham T. Overgard, director of the university band, is chief ringmaster.

Special stress will be given this year to string classes and string demonstrations, under the direction of Merle Isaac of Chicago, who will include a thorough course of class demonstration in beginning string instruments, violin, viola, cello and bass. There will also be a 100-piece high school clinic band, directed by the guest bandmasters.

There will be no registration fee. The university's first clinic held here last year, was a signal success, reflecting much credit to Mr. Overgard's long experience and contact with the University of Illinois, where the school band clinic idea originated and has been in operation for many years. The coming event bears every indication of substantial advance beyond last year's achievement and indication points to a registration probably doubling last year's record.

Indiana State Clinic in Capital in June

Indianapolis, Indiana.—Jordan Conservatory is sponsoring the Indiana State clinic which will be held here the week of June 12th. David Hughes, director of the instrumental music department, Elkhart, Indiana, will conduct the band and will be assisted by six key men from the Indianapolis symphony, who will have charge of the sectional rehearsals. The band will be made up of students chosen from schools throughout the state.

Mr. Stanley Norris, registrar of the conservatory is in charge of general arrangements for the clinic.

both beginners and advanced students in both groups and there will be a special drum major and twirling class for bandmasters.

The high school band will play the required selections for classes B, C and D in the central southern Indiana school band contest festival. This clinic starts at 9 A. M. and is expected to close at 6 P. M. We hope to have a picture of the drum majors for our next issue.

Dallas Holds Solo Contests

Big Attendance at City Event

By Evelyn Busby

Dallas, Texas—Ninety-five solo contestants competed in the regular semester competition, sponsored by the band of J. L. Long junior high school, here, for the purpose of selecting the outstanding soloists of their organizations. Competing instruments included cornets, horns, flutes, oboes, bassoons, drums, basses, trombones, baritones, saxophones and clarinets, performed and judged according to the standard national rules.

Six judges, chosen from local high schools, presided, two each, over the three divisions, with all six judging the finals. First division ratings were awarded to 11 of the contestants.

The two contestants who, in the opinion of the judges played their solos best were Dorothy Jean Baldwin, flute, playing the Minuet from "L'Alesseane", and Bobby Thrash, French horn, playing Schubert's "Am Meer". They were awarded medals by Donald I. Moore, director of instrumental music at Long junior high.

On the Air

Muskegon, Mich.—The Muskegon Junior-Senior high school band, under the direction of William Stewart, Jr., has presented several half-hour programs over the radio recently. The programs take place at 12 o'clock noon, and have been very favorably received by the local radio audience.

New Mexico Girl Twirls Double Roll



Barbara Payne is the chief drum major of the Lordsburg, New Mexico, high school band. And she also has lots of fun being drum major for the Robert Swan Post of the American Legion drum and bugle corps of which this is an interesting likeness.

Lordsburg, New Mex.—The chief drum major of the high school band here is Barbara Payne. This talented twirler is also official drum major of the Sons and Daughters of the Ameri-

can Legion drum and bugle corps of the local Robert Swan post. In addition to her musical abilities, Barbara is the S. M. reporter for this school.

Soloists Big Feature on Elkhart B. and O. Concert

Elkhart, Indiana.—One of the best concerts ever given in this city was presented on Friday night, January 27 by the Elkhart high school symphony orchestra and the concert band, conducted by David Hughes and his assistant, Robert Welty.

Two important features of the pro-

gram, both with band accompaniment, were the performance of "Repartee" by David Bennett, Jr., at the piano-forte, a modern number composed by the boy's father, David Bennett of Chicago; and a solo by Miss Betty Correll, first trombonist of the band, "La Petite Suzanne". Miss Correll played the same arrangement used by Arthur Pryor when that famous gentleman was featured some years ago with Sousa's band.

Both solo numbers are yet in manuscript. "Repartee" was performed last summer in Grant Park, Chicago, with Glenn Cliffe Bainum's all-city concert band.

New Bass Drum

By Mary Louise Curry

Santa Anna, Texas.—With a brand new bass horn, the Santa Anna high school band had the good fortune to witness the big fall football game in the Cotton Bowl at Dallas, Texas, January 2, between St. Mary's university of California and Texas Tech.

Gish of Austin High Gives Fine Band Concert

Chicago, Ill.—Under the auspices of the Boys Band Parents Association, the Austin high school concert and junior band, under the direction of Captain Albert Gish, accomplished in their mid-winter concert in January, one of the triumphs of this school's long career in instrumental music. The program was varied and interesting and the young musicians really went to town on every number, some of which would be classed as very difficult even in professional circles.

Captain Gish has his band in excellent shape this year and is to be complimented on the fine work he is doing at Austin.

Drills and Formations Pride of Band



The North Manchester, Indiana, high school band is a local pride, expert in drills and formations, as well as in its superb concert performances. David Koile is the director.

North Manchester, Ind.—The North Manchester high school marching band was just getting ready to go into an "M" formation, when this picture was taken. In the background can be seen part of the mass band, composed

of five bands which took part in a band festival in North Manchester recently. W. David Koile is director of the North Manchester band, and Galen and Ruby Frantz are the high-stepping drum majors.

Paragraphs About Some Folks You Know

They're All Regional Firsts

Gustav Strohmaier, first trombonist at Lind, Wash., is not only a member of the high school band, but also of the Apache dance orchestra, and he hopes to play in a fine symphony orchestra some day....**Louise Ferguson** of Buffalo, Mo., drove 40 miles every Saturday for more than a year in order to study flute, and says she will go to the National Regional Festival in Colorado Springs this year if she has to walk....**Provo**, Utah's **Eugene L. Paux** is a talented performer on the piano, cello and cornet, and hopes to take lessons on the pipe organ later on....**Lona Ann Stoddard**, who plays the harp in the high school orchestra at Shortsville, N. Y., is also an "A" honor student in her studies....As training to be a band director or professional solo cornetist, **John James Haynie** of Cisco, Tex., is studying student conducting....Bass clarinetist **Warren A. Brown** of Drumright, Okla., who graduates this spring, will try for a position in a college band...."Dark Eyes" was the selection which **Louise Gamble**, a freshman at West Palm Beach, Fla., played on her E flat clarinet, in the state contest last year....**Neale Barnes** of Caldwell, Kan., started studying cornet lessons when he was just eight years old....**Wayne Dirksen**, bassoonist from Freeport, Ill., also plays the piano, pipe organ and English horn, and is the high school drum major....An old Austrian instrument was the first cornet that **LaMonte Hassel** of Holdrege, Neb., ever played, when he started lessons nine years ago....Snare-drummer **George W. Gass Jr.**, of Chicago Heights, Ill., is a proficient xyloimba player....**Helen Hartley**, string bass player in the Lenoir, N. C., band, has received two First divisions, state and national....**Albert L. Rendlen** of Hannibal, Mo., had a pupil of Madame Schumann-Heink as one of his earliest critics, this being none other than his own mother....One of the better flutists in Illinois is **Doriot Anthony** of Streator, who has played three years in the All-State high school orchestra at Champaign, as well as with the National high school orchestra at St. Louis....Twin sisters, **Beatrice** and **Gertrude Rubin**, of Williamson, N. Y., appear frequently in public, presenting flute duets....Although **Verne Sellin** of Everett, Wash., has never studied viola lessons, his instructions on the violin carried over sufficiently to enable him to become a national winner....**Sara Aldene Titus** of Waynesburg, Pa., has studied for ten years with the same violin teacher, and has won two Firsts....The first time **George McLaughlin** of Gulfport, Miss., won a First division on his bass horn, the judge stopped him in the middle of the performance, and George thought it was because his work was too bad to listen to....**Kathleen Cheek** of Cedar Rapids, Ia., plays both piano and violin, and hopes to continue these studies in college.

The Eavesdropper

Glamorous Is the Word

Springfield, Ill.—Lois Jo Mills and Anna Mae Harmon, the two attractive twirlers in the Springfield, Ill., high school band, are the first girls ever to be members of this hitherto all-boy organization. These two talented young women put on an ex-



Lois Jo Mills and Anna Mae Harmon

cellent show with their flashing batons, and present a colorful sight in their handsome uniforms. These uniforms were presented to them by the Central Council of the Springfield Federation of Labor in appreciation of the many times the high school band has played in Labor Day parades.

First Class Oboe Man

Lefors, Tex.—Paul Huntington is one of the youngest school musicians in his field, and, Lefors high school feels sure, one of the best. Only ten years old now, Paul began his musical training in 1936 on the E flat clarinet, and the very next year, he received highly superior rating on that instrument in the state contest. In 1937, he took up oboe, and received First division rating in the 1938 state contest, receiving a grade of A on all points. On the judge's score sheet under "Comments on outstanding strong points," the judge wrote "Everything". Paul's band director is W. J. Finley.



Paul Huntington

Father's Protege

Caldwell, N. J.—Director Harold E. Kuhn of Grover Cleveland high school received his first musical training from

his father, Frank Kuhn, who was manager of the Buffalo (N. Y.) Symphony orchestra. He has been at this high school seven years now, and is also organist and choir director of the Caldwell Presbyterian Church.

To Have New Uniforms

Lincoln, Neb.—Lincoln high school band members hope to have new uniforms shortly, as the proceeds from a mid-year concert presented by the Orpheons, under the direction of Frank Nevin, will go toward a fund for that purpose.

Plans Teaching Career

Euclid, O.—Eleanor Garrison, first oboist at Euclid Central high school, is majoring in music, and plans to make it her life work. She is particularly interested in the instrumental teaching in public schools. Her musical ability is very well rounded, for in addition to being very proficient on the oboe, Eleanor is also versatile on the saxophone, and she is an excellent pianist as well. She has two more years at Euclid Central, where she plays in the orchestra, under the baton of W. Dale Harper, and in the band, which is directed by John Beck.



Eleanor Garrison

Has World-Wide Viewpoint

Arroyo Grande, Calif.—Bandmaster Edward C. Brown of Arroyo Grande Union high school played with dance bands before coming here four years ago. He has travelled quite extensively, as these bands played on 'round-the-world ships. His other interests are geology, amateur radio and amateur photography.

Buddy to Broadcast

Amarillo, Tex.—Buddy Meyer, first saxophone player in the Amarillo high school band, will appear as guest artist of the Armoco band, under the direction of Dr. Frank Simon, on Sunday, February 12, over the National Broadcasting Company. Buddy, who will play a saxophone solo, studied as a pupil of Dr. Simon's last summer. The broadcast will take place in Cincinnati, O., over station WLW, and will be heard over forty-five stations in the coast-to-coast hook-up. Buddy's mother, Mrs. E. B. Meyer, will accompany him on the trip north.



Buddy Meyer

Post-Grad Drum Major

Big Spring, Tex.—Nell Rhea McCreary has been drum major for the Big Spring



Nell Rhea McCreary, secretary and S. M. reporter. Jacquelin Faw was voted the school "sweetheart".

Ambitious Young Lady

Harvey, Ill.—One of Harvey high school's finest musicians is LaVerne Graff, who has placed first division in both flute and piccolo solo contests. She specializes on the flute, and has studied this instrument for four years, having won honors in every contest she entered, starting a year after her first lessons. Whether or not she will be able to go on to college, LaVerne



La Verne Graff

does not know, but she definitely plans to continue her music at a conservatory, if not at some university, after her graduation this June. This ambitious young woman also wants to do some serious composing later on and to become a member of the Women's Symphony Orchestra.

Elect Student Council Men

Palatine, Ill.—Robert Stewart and Robert Berndt are the recently elected president and vice-president of the band student council at Palatine high school. Jack Roberds is head librarian, and his assistants are Helen Senne and Caryl Servis. The newly-elected manager of student finances, rent of instruments, and fines is John Senne. August Penkava is property and equipment manager, while John Warder has charge of the wardrobe. E. G. Stiles is the new director.

Self-Made Bassoonist

Riverhead, N. Y.—By his own will to learn did Francis James Leonard become the finished high school bassoonist that he is. Three years ago he had the opportunity of playing this horn, but without private assistance. So Francis went to work, learned the fingerings and practiced until he earned First division in Region 4. At the Ernest Williams band and orchestra camp he took his first private lessons and was selected as first bassoonist. Francis also plays the violin and viola, and was a member of the quartet that received a First at the Regional. He has chosen music to be his profession when he graduates.

The Latest Things in Wax

By John Alden

Symphonic

PIANO CONCERTO IN A MINOR—SCHUMANN. By Myra Hess and an Orchestra conducted by Walter Goehr. Victor M-473.

Wholesome music by Schumann performed in the conservative manner of Myra Hess. Robert Schumann would have undoubtedly murmured a gentle "bravo" had he been able to hear this Hessian performance on recording. Gentle, because it would be altogether in keeping with his writing of his concerto. The poetic charm of this composition is fully brought out by Miss Hess' treatment of each movement separately and distinctly, and her injection of the exact variation as to thought and theme. The grace of the final movement is heightened by a slower interpretation, and the difficult passages are so easily, so delicately performed that a listener is never aware of their intricacy. This is a sign of true artistry.

Walter Goehr's ability to bring the orchestral accompaniment to the fore only at the proper moments is definitely appreciated. Many an artist's performance has been subordinated to that of an unwieldy orchestra. Miss Hess and maestro Goehr must surely have understood one another. There is nothing flashy about this recording. It is deep, yet understandable, and should be respected as such.

NIGHTS AT THE BALLET. Ballet music played by a Symphony Orchestra conducted by Walter Goehr. Victor C-30.

Followers of the ballet and music lovers all will be surprised and delighted by this prize package. It's much like opening Christmas presents to play the eight sides of this four-record album—you don't know what to expect next, unless you wish to sneak a peak at the printed explanation. Being familiar music by some of the foremost composers, this set should be met enthusiastically by ballet fanciers and the untutored alike.

Excerpts from the more important ballets of today include music from Schumann's *Carnaval*, Chopin's *Les Sylphides*, Tchaikovsky's *Swan Lake*, *Nutcracker Suite*, and *Symphony No. 5*, Delibes' *Coppelia*, Borodin's *Prince Igor*, Stravinsky's *Petrouchka*, some from *La Boutique Fantasque*, as orchestrated by Ottorino Respighi, a generous bit from Ravel's *Bolero*, Strauss' *Le Beau Danube*, the *Tempo di Ballet* from the Scarlatti-Tommasini score for Massine's *The Good Humored Ladies*, and—but we could go on for another paragraph.

When you have completed the playing of this set you are amazed and pleased that so much interesting music could have been so beautifully arranged and well-placed on four discs. A weak spot, however, is Antonio Brosa's violin solo, with piano accompaniment, of the *Russian Dance* from the *Petrouchka Suite* by Igor Stravinsky. This particular music is difficult, and some parts sound labored. It is the only excerpt not played by full orchestra, and might have been more effective had it been done so.

COPPELIA BALLET SUITE—DELIBES.

Dance of the Automatons, Waltz, Czar-das. By Arthur Fiedler and the Boston "Pops" Orchestra. Victor 12527.

This record should prove a favorite and will bear playing over and over and over again. Technically, the quality is fresh and clear-cut. Maybe it's the music, but we are more apt to feel that it is Arthur Fiedler's vigorous treatment of this already exhilarating suite. When listening to a Boston "Pops" recording, one presumes Mr. Fiedler "fed" his orchestra on scales and simple melodies for a few days, then, at the appointed time, let the full orchestra loose on the composition up for recording. As a result, this orchestra turns out a splendid performance on records time after time.

Swing

They Say, a right smart tune, as you well know by now, has been recorded by a number of prominent aggregations. We selected the waxing by Ted Fio Rito on Decca 2220. We hope you like the nice arrangement and Muzzy Marcellino's singing as much as we did. Turn the record, and you'll find *Everybody's Laughing*—no gag intended.

If the novelty tune *I Ups To Her* and *She Ups To Me* appeals to you, you'll find Guy Lombardo and the Royal Canadian's version the best. The trio does the lyrics very cleverly, and the unmistakable Lombardo rhythm and harmony is ever present. Flip the disc, and let Carmen Lombardo sing *It's a Lonely Trail*. Two good tunes by a swell band. Decca 2196.

Bing Crosby's version of *It's a Lonely Trail* on Decca 2237 is unbeatable. The tune is well suited to the Crosby croon, and John Scott Trotter and his orchestra provide splendid background music. When *the Bloom Is on the Sage* is on the other side, but it is rather disappointing. We'll take the first side.

Another Crosby release on Decca 2201 are the two smoothie tunes *I Have Eyes* and *The Funny Old Hills* from Paramount's "Paris Honeymoon" featuring Bing, of course. The latter of the two songs is much the style of *Headin' for the Last Roundup*, but near the end Bing can't restrain himself and lets loose with a few measures of vocal jamming. We liked it.

Your extra this month is *The Three Peppers* doing *Down by the Old Mill Stream*. They're a swingy trio with piano, guitar, string bass and drums, and they have their own ideas about re-arranging the original lyrics. You'll be playing this disc a couple of times before you get all the words. More rhythm on the back side comes in the form of *Fuzzy Wuzzy*. Just ask for *The Three Peppers* on Decca 2239.

Ypsilanti Woodwinds

Ypsilanti, Mich.—A new musical combination made its appearance in Pease auditorium on January 15, when the Woodwind club of the Normal college symphony made its debut with an hour's program of music written expressly for clarinets, flutes and oboes, under the direction of Marius Fossenkemper.

Editorial of the Month

"Must we lower our standards?" Such was a question asked by a western judge at a Northeastern National Regional Contest.

And what, may you ask, has that to do with the progress of instrumental music in New York state?

To the thoughtful observer, it would seem to indicate our position in regard to other sections of our country.

This backwardness has been due largely to the lack of enthusiasm and support of the citizenry and a scarcity of trained leaders. This is being swiftly overcome and we are making rapid strides forward.

The growth of instrumental school music in New York state has been paralleled by an increased interest in and support of the Sectional Contest-Festivals sponsored by the New York School Music Association. Not only has the number of sectionals increased, but last year it was deemed advisable to divide the state and hold two state finals.

There can be no question that we are progressing rapidly with our public school music and that in a very short time we will be a "threat" to other sections of the United States. In a very short time, no one will have the occasion to say, "Must we lower our standards?"

Paul W. Herrington,
Bolton Landing, N. Y.

Ralph Rush Scoops Gridiron Thrills with 112 Piece Marching Band

Cleveland Heights, Ohio — Heights high school ran away with honors during the football season last fall with its marching band, which is under the direction of Ralph E. Rush. With 112 members, the band presented a formation, ten by eleven, which made a very impressive show. Their drill formations were unique and they were definitely the sensation of every game at which they appeared.

Musically, too, Director Rush believes that he has this year, the best band of his brilliant career at Heights high.

Texas Holds Band Clinic at Houston

Houston, Texas—From all sections of the state, school bandmasters and music educators from the universities and colleges of Texas assembled here on February 2, 3 and 4 for the annual school music clinic.

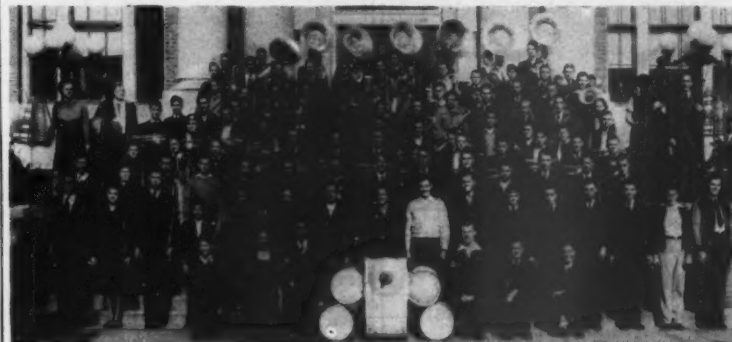
This great event, following simultaneously on the press date of The SCHOOL MUSICIAN left little or no opportunity for a comprehensive story of the affair, in this issue. Details will be published in March.

You certainly are doing a fine piece of work with The SCHOOL MUSICIAN, especially the questions and answers and various articles by leading musicians. It's a big help to the kids and to me, for we have so much to learn yet. Keep it up.—Alfred Ventur, Instrumental Director, Casco, Wisc.

They Put Mississippi Clinic Across



The Mississippi State Bandmasters Clinic, held at the state college, December 8-10, brought a record registration of school bandmasters. Here are 47 of the 55 in attendance.



The clinic band of full instrumentation represented the best talent from the high schools of Mississippi. Many of the numbers on the required list were performed under the direction of visiting bandmasters.

They Took Music with Their Meals at Mississippi Clinic

Starkville, Mississippi.—First time on record for a state band clinic to recognize the dance idiom, two student dance bands of State college, the "Cadets" and "Collegians" played for the lunch and dinner periods when 55 members of the Mississippi Bandmasters Association met here December 8-10.

The big jobs of the clinic were done by a clinic band of 115 boys and girls selected from schools throughout the state, and the college band. In approximately 38 hours of playing, these two bands performed the entire list of 56 numbers scheduled for the state contest, all classes.

Stringed instruments were given their full consideration at the clinic. The string quartet of M.S.C.W., Columbus, gave a concert as did also a string quartet of high school students under the direction of Simon Nooyman.

New officers elected were: Roger Dollarhide of Grenada, Mississippi, President; Joe Barry Mullins of Itta Bena, Mississippi, Vice-President; and

Additions to Official Contest Judges List

The first release of a newly compiled list of officially approved contest judges appeared in our January issue. From time to time, there will be corrections and additions to this list.

Add the name of S. E. Mear, a great cornetist and director, Whitewater, Wisconsin.

Correction: L. E. Smith's home town of Sterling is in Colorado, not California, as stated. Pardon us.

Don Martin of Gulfport, Mississippi, Secretary and Treasurer.

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Coming! Coming!

Scheduled for the March issue of The SCHOOL MUSICIAN are some of the finest, most instructive, and interesting articles it has ever been our privilege to present. The foremost musicians, directors, and composers, and teachers are contributing to our pages, and to you. Don't miss the March issue. > > >

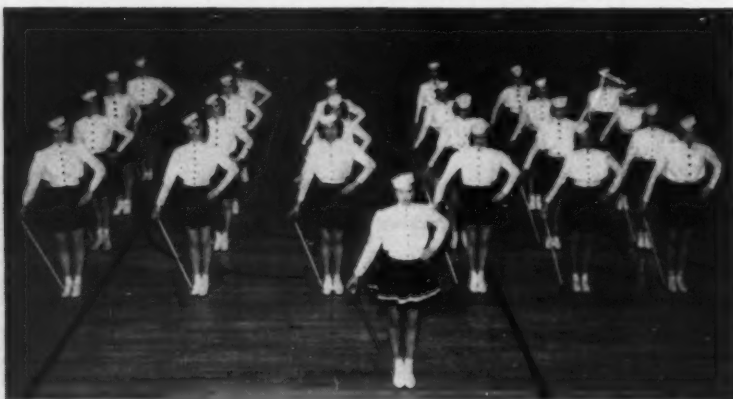
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The School Musician
230 No. Michigan Ave., Chicago

The S. M. Twirling Feature of the Month



As cute as New York City's music hall Rockettes, are these tap-dancing twirlers of Sturgis, South Dakota. Arlie H. Richardson is their band director.

Tapping, twirling girls on a dimly lighted stage, flashing batons under shifting spotlights with the band softly playing in the background presents an exhibition within itself. Add to this, out in front, a twirling clown and a "Majorite" doing difficult routines, and you have a symphony of rhythmic movement, color and sound. This is more than an ordinary exhibition—it is something new—it is a Tap 'N' Twirl Corps.

Less than a year ago we selected as a future twirler for our 60 piece marching band a young lady who was adept at the art of tap dancing. In the back of our minds lingered a question: could we use a combination of twirling and tapping? Since we had never heard of it for a high school corps, the problem involved a great difficulty: namely, a suitable routine for both that would look well to the ever critical public (for we directors have learned to please the most critical). Thus began months of planning and then re-planning this new venture.

Frequent meetings with the pupils resulted in the perfecting of a twirling routine. Thus we developed a Twirling Corps of 30 girls to lead parades, put on exhibitions, and to add the color only a group of flashing batons can. In the beginning, hard maple dowel sticks, 1/2 inch in diameter and cut to 22 inches in length, were purchased from the local lumber yard. Sponge rubber balls were used on the ball end, while a crutch tip on the other protected the twirler from injury. Following, experiments were made to secure the proper balance and weight by boring holes in either end and pouring in melted lead. A coat of white enamel completed the practice stick. The entire cost of the baton was about 30c. We then had a reasonably priced baton

that could be successfully used indoors without injury to pupil or fixtures. Progress has been made toward having each pupil possess his own manufactured baton by the entire corps selling subscriptions to The SCHOOL MUSICIAN in a race to see who will receive a new "Spinno".

Proficiency was soon acquired by this corps in developing the rudiments of twirling. Costumes of flared skirts, flowing blouses and pill-box hats soon added to the spectacle of the large group strutting and flashing their batons before the eyes of the enthusiastic spectators.

The thrill of having a large twirling corps did not prevent the development of the unique idea of dancing while twirling. A routine of standard steps was taught the entire corps by the girls' physical education instructor of our grade school, and later a type of twirling not requiring a great deal of bodily movement was inaugurated. Combined, the entire enterprise soon assumed the aspect of a military review and dancing chorus with all of its movement and flash. The success of the undertaking was realized in our first showing.

To complete the organization and to add a touch of humor, we have a boy dressed as a clown, who has the knack of acting as a novice at the art of twirling by seemingly clumsy efforts at catching a high throw while tumbling, sitting on a chair and twirling, and clowning the actions of the corps.

To complete this auxiliary unit of the band a permanent organization was formed by the election of officers and the selection of the name "Tap 'N' Twirl Club".

In reviewing the accomplishments up to the present time, we may conclude that among the valuable features of this activity there are two outstanding: namely, a group recruited from those unable to participate in other music organizations and a unit that has something different in creating audience appeal. There is something new under the sun!

Note: The writer will gladly forward to interested directors details as to the routine of tapping and twirling that has proved adaptable to this type of organization.



Mr. Richardson

Your Grandpappy Laughed at These Many Years Ago

FIRST AID!

"Were you bashful the first time you called on a girl?"

"Yes, but her father helped me out."

Wanted—Driver to care for horse who speaks French.

"I say, who was with you last night?"

"Only Myrtle, Father."

"Well, tell Myrtle that she left her pipe on the piano."

Father: Son, what does this 65 on your report card mean?

Son: Don't know, Pop. Maybe it's the temperature of the room.

"STUFF AND NONSENSE"

Some of the more "modern" slang:

Drag—A date.

Drip—A tiresome person.

Droop—Uninteresting.

Frail—Girl.

Gleeps—An explanation.

Gander—To look.

Goon—A silly or boresome person.

Get in a wax—Get worked up.

Hardware—Jewelry.

Handcuffed—Engagement ring.

Jam session—A good, noisy, free-for-all.

Kee Wee—Good, swell, almost anything.

Mallet brain—Particularly stupid.

Nub—An attractive person.

Wheel a sled—Drive a car.

Wolfing—Stealing another's date.

Yump—"It," personality. — Council Bluffs, Ia.

FOUND ON A SOPHOMORE'S ENROLLMENT CARD

Name—Dool.

Born—Yes.

Father's business—Rotten.

Telephone No.—In the book.

Home Address—Cleveland.

Township—Ohio.

Home Room Teacher—A Lady.

Tuition—Yes, what is it?

Date—Don't have 'em.

Class—Second class.

BOY BAFLED

Elderly lady: Why so sad, Oliver?"

Oliver: Well, you see, I'm just at the awkward age; I am too old to cry and too young to swear.

Mary had a mule.

It followed her to school.

The teacher, like a fool,

Went up behind the mule.

And there wasn't any school.

—M'sha M'schunah.

Great Hindu Poet.

Policeman (producing notebook)
Name, please.

Motorist: Alogslurs Alastiat Cynellyion.

Policeman (putting away notebook)

Well, don't let me catch you again.

"Why did you tie a string to that olive you just ate?"

"How did I know I would like it?"

The loose nut that causes the most accidents is the one behind the wheel.



They're the Stop, Look, if not the Listen, to the Ely, Nevada, grade school band: the tap-dancing, twirling Call sisters, Genieva, Anita, and Gaynell, representing respectively the second, third and fourth grades of school. Douglas Hawkins is the Ely school band director.

Proud of Their Orchestra

Redfield, S. D.—Redfield high school's symphony orchestra is one of the largest and best in the history of the school, according to Director F. H. Johnson. There is complete instrumentation, with the exception of double basses and cello. The string section is composed of ten first violins, ten second violins, six violas, five cello, and three basses. In the woodwind section are two oboes, four flutes, four clarinets, one bassoon, and one bass clarinet, while the brass section boasts four trumpets, four French horns, three trombones, one tuba, and three percussion. Five new players have just been added to the orchestra since the beginning of the second semester, making a total of 66 members.

Majors in Piano

Chicago, Ill.—After graduating in June from Englewood high school, Anna Louise de Ramus plans to continue her study of music at Northwestern, where she will take up theory and composition. Music is her chief interest in life, and piano is her particular choice. With her playing, Anna Louise has won two contests: first place in the nation piano playing tournament, and fourth place in the nationwide Scholastic contest. She frequently entertains the students at Englewood with her rare and unusually sensitive playing. When she finishes college, Anna Louise plans to devote her life to concert piano.

Vesper Concerts Popular

Muskegon, Mich.—The third Vesper Concert will be presented by the members of the Muskegon high school concert band, assisted by the Muskegon high school orchestra on Sunday, February 12, at 4 o'clock, under the direction of William Stewart, Jr. This interesting series of

concerts is being given for the third year, and has attracted a great deal of attention and favorable comment. On January 15, the second concert was presented in Central Campus auditorium, and included compositions by Wagner, Strauss, Victor Herbert, Bizet, and others.

Early March Contest

Puyallup, Wash.—Members of the Puyallup high school band and orchestra will act as hosts next month at the Northwest Washington vocal and instrumental solo competition festival, which will take place here on March 4. Verne A. Jennings is in charge of registration for this event.

Youngest School Bandmaster

Winthrop, Mass.—Winthrop high school claims that its band and orchestra director, A. E. Keleher, Jr., is the youngest in the country. Mr. Keleher, who is 21 years old, received his B. S. degree from Boston College in 1938, and is talented along a number of musical lines, including abilities as a pianist, organist, trumpet player; he also studied harmony and counterpoint for ten years.

Other high school bandmasters may be interested to know that Mr. Keleher plays first trumpet in his own nine-piece dance orchestra, "The Bostonians".

Will Build Music Addition

Bloomfield, Iowa — Bloomfield high school is looking forward to a new, fully-equipped music hall, which will be erected during the next few months. This part of the new school addition will include a terraced rehearsal room, several practice rooms, instrument room, uniform room, a library, studio and office. The entire structure will be sound-proofed and have modern lighting, and all in all, will be one of the finest music rooms in the state.

"From the North, and the South, and the East and the West"



All girls, yet in football season they put on a formation floor show with all the glamour of a folies chorus. What's more, this all-girls band of the John Tarleton, Texas, college, is one of the top-ranking musical organizations of the state. Its director, Harold J. Blum is a Northwestern grad of '37 with master of music degree.



Two years ago the Waterman, Illinois high school band was composed of nine members. Now the band numbers 50 members and a beginning band of 15. They won Second division, class C in the contests last year, but they're working hard for first this year. Dennis Clinton is director.



Douglas Wiehe
Centralia, Illinois
Placed in third group,
solo, Region 3, 1938.



Olga Wahlberg,
Drum Major, Alexander Hamilton H. S. Band, Elmsford, N. Y.



Mr. Jacques Wolf composer of "Shortnin' Bread", "The Lord Is My Shepherd" and many other famous songs is candidly shown in a stiff rehearsal. Abraham Lincoln High School, Brooklyn, New York.
Photo by Sidney L. Greenberg, Brooklyn, N. Y.



Here is the percussion practice room of the Lenoir, North Carolina high school band, showing two new features recently added. To the left is a drummer's practice table which may be adjusted for height. In the center is a new trap cabinet for traps and other small items of percussion equipment. Each drawer is partitioned to form compartments for each item and the compartments are labeled accordingly.

Music List FOR Region 9

● **REGION NINE** of National Music Competition Festivals, one of the most progressive, if not the most concentrated, of the ten areas, having its hub at Omaha, Nebraska, where Lytton S. Davis, chairman, is director of music education, has released its list of required music for the 1939 contest which will be held at Colorado Springs, May 11-13. The information is as follows:

Solos

All soloists, vocal and instrumental, may choose any number they desire for competition, with the provision that all band instruments must choose from the national list. This may be obtained from 64 East Jackson Blvd., Chicago, Illinois, C. V. Buttlerman.

Small Ensembles

All small ensembles both vocal and instrumental may choose any number desired but should do so from the national recommended list. (Referred to above.) This also includes Boys and Girls Glee clubs.

Mixed Chorus

All choruses which participate must prepare the seven following numbers, two of which will be chosen for their audition at the time of the contest. All will be used in the Festival program in which all choruses will participate.

Accompanied: My Johnnie Was A Shoemaker, arr. Taylor, 4845, J. Fischer. Out of the Silence, Galbraith, 13392, Oliver Ditson. America, The Beautiful, verses 1 and 2, key of C (For festival program only). Star Spangled Banner, verse 1, key of B flat (For festival program only).

Unaccompanied: Come All Ye Fair and Tender Ladies, arr. Malin, 1283, Gamble Hinged. Only Begotten Son, Gretchen-noff, 4100, J. Fischer. Cargoes, Lutkin, 215, H. W. Gray.

Band (Required Numbers)

Class A: Unfinished Symphony, First Movement, Schubert, C. Fischer.

Class B: Jolly Robbers Overture, Suppe, Sam Fox.

Class C: Militaire Overture, Skornicka, Belwin.

Orchestra (Required Numbers)

Class A: Barber of Seville, Rossini, C. Fischer.

Class B: Triumphant March from "Sigurd Jorsalfar", Grieg, Sam Fox.

Class C: Mission Overture, Johnson, Ludwig.

Ting itto toad tittin' on a tane
Tandin' up like tittin' down
Tittin' down like tandin' up
Tandin' up, tittin' down
All tame ting!—Unknown.

What would a nation be without women?

Why,—stag-nation, of course!

February, 1939.

Please mention THE SCHOOL MUSICIAN when answering advertisements in this magazine.

JOE GETS THE LAST LAUGH!



Maybe It's Your Turn to Take a Hint.

Wouldn't you be "burned up" if you overheard whispers calling you the "Goofy Gus" of your band? Especially, if there's a chance they might be right? If you're not making the progress you should; if others can play circles around you; if practicing seems hard and tiresome for you; maybe you need a new instrument. Why not switch to a new P-A, enjoy its smooth action, easy playing. Then every rehearsal hour, you'll see new strides of progress. And with all this, to own and play a P-A is a reasonable wish, because they are so moderately priced.

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"Five Finger" Playing for Trumpet

(Continued from page 12)

Love You Truly", will make a pupil work and enjoy it. Every now and then a popular song will hit the market that is simple and easy. "When I Grow Too Old to Dream", "Mexicali Rose", part of the scores from "Snow White" and other lyrics arouse the student's interest and teach them at the same time. As chromatics and accidentals are introduced in the pieces, I explain the function of sharps and flats and after a while introduce the ascending and descending chromatic scales.

As soon as the C scale is mastered I start giving other scales to memorize, the F and G first and then others that the pupil's range will permit. Every lesson, I ask for at least two of these and in order to keep the procedure from becoming merely "ear" work, I often stop in the middle of the scale and ask the student what note he has just played. You will find that after being caught unawares several times he will soon start concentrating on every note he plays.

One other point I would like to mention (out of many that space won't permit) is that I constantly impress the idea of having a good instrument upon the pupil and the parents. The majority of parents do not feel like buying an expensive "horn" before they know how their boy or girl is going to develop. But as soon as the pupils start making progress, I try to show them that a good horn is essential to proper development and will make the task an easier one. And—from all the horns I have talked my pupils into buying (and they have been a goodly number) I have never taken a penny commission from the agents!

HIS OWN GRANDFATHER?

Last year I asked her to be my wife and she gave me a decidedly negative reply, so to get even I married her mother. Then my father married the girl.

When I married the girl's mother, the girl became my daughter; and my father married my daughter, so he became my son. When my father married my daughter, she became my mother. If my father is my son and my daughter is my mother—who am I?

Son: "How's that, dad?"

My mother's mother is my wife and must be my grandmother, and being my grandmother's husband, I must be my own grandfather!—Sioux Rapids, Reporter.

Detroit News: They say Mars is in the grip of drought, and by the time the 200-inch telescope is set up we should be able to count the grasshoppers.

Leona May Smith will
Help You With Your Cornet

Send questions to 1666 Linden Street, Brooklyn, N. Y.

During the past few months I have received so many questions dealing with the problem of producing high notes that I decided to devote a large portion of this month's column to this highly important subject.

In high note production, I always draw the following parallel for my students: it is perfectly obvious that in building any structure, the upper stories and the strength of the framework necessary to support them, depend on the strength of the foundation. The foundation for producing high tones has its root in proper daily study. High tones are played easily and develop naturally only in those cases where proper muscular development and control exist on the part of the performer. Patience is more than a virtue in solving the problem. *The upper register develops gradually.* One cannot expect to produce high tones overnight. It is a long process of gradual development. Daily practice must include scales (tongued and slurred), arpeggios, intervals and long tones.

Scales (in all keys) should be tongued and slurred with a great deal of emphasis placed on proper diaphragmatic support. The student should make a crescendo while ascending, and a decrescendo while descending. The scale studies in the Arban method are entirely satisfactory for this purpose. They familiarize the student with all keys and add the upper tones in a gradual manner. One must be certain that the tongue is free on the upper tones—that the support comes from the diaphragm and that a great deal of care be taken not to increase greatly the pressure of the lips on the mouthpiece when reaching for these higher tones.

Arpeggios and intervals (again from the Arban book), when played with clear deliberate tonguing, result in correct placement of the tones of the upper register. Proper mental conception (ear training) of the tone in both pitch and quality is most essential if the attack in the upper register is to be clear, strong and certain. The proper playing of these studies, plus the "long tone" exercise as illustrated in last month's column result in increased confidence and greater strength in playing the upper register.

Question: I am giving a spring musicale with my cornet and trumpet students and I want it to be different from the old conventional recital. I feel that I should use a variety of music. The material would of necessity range from moderate to most technically difficult. Would you please suggest some material?—G. D., Port Arthur, Texas.

Answer: Good performing material is most important, particularly if one wishes to keep it on a high musical standard. I highly recommend the published solos of Herbert Clarke, ranging from moderate difficulty to the virtuoso style and the Edwin Franko Goldman series, including the solos "Jupiter", "Mars", which are well within the range of first and second year students and which also range gradually in difficulty up to the virtuoso class. These can be procured directly from Carl Fischer, Inc., New York. The

Ludwig Publishing Company, 414 W. Superior St., Chicago, publishes series of three splendid solos "Bonnie Eloise", by Master; "Encore Polka," by E. W. Smith; and the "Oriole" by Short. I have used them with my students and find them most valuable and effective intermediate solos.

For the virtuoso type, I heartily recommend the Walter Smith arrangement of T. V. Short's waltz "Our Maud Waltz" (also Fischer) and inasmuch as you requested variety—"The Hungarian Fantasia" written and published by Vincent Bach makes a most interesting and enjoyable solo.

Since a steady parade of cornet soloists is apt to prove a bit monotonous in a recital of this type, why not vary the procedure and include a few duet and trio numbers? Del Staigers' "Waltz Caprice" (Fischer) is a beautiful duet number, while for more advanced pupils Dr. Goldman's new "Echo Waltz" (Fischer), and Walter Smith's "Three Kings" are fine for trios. In next month's column I will present a list of unusual cornet and trumpet solos which will prove of great interest to those who are vitally concerned in cornet and trumpet literature.

Question: Our child, who has just passed his eighth birthday, is fascinated by the cornet and wishes to learn to play one. We read your column with a great deal of interest, as our oldest son plays in his prep school band and forwards us the magazine every month. Would you be kind enough to tell us just how old a child should be before he should attempt study of this instrument?—Mr. and Mrs. G. H., North Adams, Mass.

Answer: One must consider other things in addition to age. It is vitally important that your youngster be in good health and that he have his permanent front teeth. If this happens to be the case, and your child is mentally alert and full of the desire to learn to play, by all means procure a good teacher, place the child under his guidance and follow his advice. Regular practice periods, which will not interfere seriously with his regular activities and which should also be of short duration due to the tiring nature of the instrument when in the early stage of study, will do wonders toward making the young child's study pleasant and fascinating. I started my studying when I was eight years old and I have pupils of that age who are making splendid progress.

Music To Our Ears

You may be interested to know that I have taken *The SCHOOL MUSICIAN* since it came out and have found it an inspiration and a vital help in my music activities.—E. Keith Popejoy, Music Supervisor, West Concord, Minn.

To me your magazine is one of the greatest aids to public school music teaching that I have found.—Roy C. Snyder, Director of Instrumental Music, Glenwood, Iowa.

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Book Review

THE BAND'S MUSIC. By Richard Franko Goldman. (Published 1938 by Pitman Publishing Corporation, New York, N. Y., \$3.00.)

Bandmasters and bandplayers all over the country, who have been looking for a volume of concise notes about composers, coupled with interesting and related facts concerning compositions for bands, will rejoice at the wealth of material to be found in "The Band's Music", by Richard Franko Goldman. Not only will members of bands and their leaders find this book intensely interesting, but so will all lovers of music, as the material presented will lend a new light when, as members of an audience, they listen to future band concerts.

Mr. Goldman does his readers an unusual service in giving a complete picture of the way the present organization known as a "band" came into being, starting with the French Revolution, down to the present day. It is a pleasant thought to realize that, taken by and large, possibilities of band music are now considered comparable to those of the symphony orchestra.

For scores of years, the band, as such, labored under considerable difficulty, due to the fact that practically every concert was given out-of-doors. This fact alone brings into mind the instability of the outdoor audience, whose thoughts are not totally directed to the music, but who are free to move about as they please, to munch on an ice-cream bar, or even rattle a pop corn bag. Because of this, the number of compositions written originally for band, until very recently, had been extremely limited, although a large number of beautiful and important compositions have been made into arrangements suitable for bands. These and many other interesting angles on the psychological phase of the relation of the bands to their music, and this combination as against band audiences, have been set forth most interestingly and informatively.

However, the major part of "The Band's Music" is given over to a series of brief biographical sketches of prominent composers of the past and present day, with a paragraph or two concerning each of their works which was written for (or has been arranged for) playing by bands. The composers' names are arranged alphabetically, so that they can be easily located by bandleaders who wish to enrich their programs.

Mr. Goldman has made no attempt to observe a critical attitude. He goes on further to say, "In an impartial guide to the band repertoire, preferences must be laid temporarily aside", and then he proceeds to follow this course with care. As far as he was able, the author has included every known work which constitutes the present band repertoire.

Few men in this country may claim a more distinguished musical family background than can Richard Franko Goldman. His father, Edwin Franko Goldman, is termed by Percy Grainger as "no less than the patron saint of the modern American concert band". Together, this father and son are conductors of the famous Goldman Band, known particularly for its splendid concerts on the Mall in Central Park, New York.

All the years of his vast experience and knowledge, combine with Richard Franko Goldman's magnificent background to make "The Band's Music" a necessary and important addition to every musician's library.

Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

Question: Some time ago I saw a book of *Orchestral Studies for the Flute*. This book contained difficult passages from various operas and overtures such as *Mignon*, *Summer Night's Dream*, *Midsummer Night's Dream*, *Il Guarany* and *William Tell*. Could you tell me where I might get such a book?—*J. L., Reedsburg, Wis.*

Answer: There is such a book compiled by Arthur Brooke, published by The Cundy-Bettoney Co., Hyde Park, Boston, Mass.

Question: In the November issue of *The SCHOOL MUSICIAN* you recommended the following sonatas for flute and piano: Bach No. 2, Handel Nos. 3 and 5, Kuhlau Opus 83. Which of these numbers would you choose for a student with fair range, good tone and technique?—*R. C., Rockwell City, Iowa.*

Answer: The Handel No. 5 is a most beautiful number, not terribly difficult and is on the contest list. You may find it necessary to make a cut or two in order to get the time down to five minutes. Avoid leaving out an entire movement.

Question: What kind of a flute or a piccolo do you consider the better, wood or metal?—*D. J. M., Cleveland, Miss.*

Answer: Flutes of metal (mostly sterling silver) have been almost universally accepted by our finest players. There are still many piccolos of wood being used. One of the most popular seems to be the wood with the sterling silver head-joint.

Question: Could you explain the use of the B flat thumb key?—*S. A. F., Freeport, New York.*

Answer: The B flat thumb key was added to the Boehm System flute by Bricialdi. It has been advised by the greatest flutists and teachers that the use of this key be avoided as much as possible. To use it constantly is to invite many difficulties. For instance, F sharp and G flat in altissimo cannot be played with the B flat thumb key engaged. In playing in the key of B or more sharps the A sharp must be played with the first finger right because of the B natural which is likely to precede or to follow. Likewise, in the keys of G or C flat, B flat must be played with the first right because C flat is apt to precede or follow. Therefore, it only stands to reason that the more you use the first finger right for playing B flat or A sharp, the less difficulty you will have in using it where absolutely necessary. The execution of certain rapid arpeggios may be simplified by using this key, but by all means, avoid using it in all other passages.

Question: When playing my flute the air seems to escape around the embouchure. This is especially true of the upper tones. Could you tell me what the trouble is and how to avoid it?—*J. M., South Haven, Michigan.*

Answer: Your difficulty may be caused by an abnormal protrusion in the center of the upper lip, lower teeth that protrude beyond the uppers, or possibly very thick

lips. You might whistle between the lips and notice (in the mirror) just where the natural embouchure is formed. Then try to fit the "blow hole" of your flute to this orifice. It would be well for you to consult some fine flutist even if for only a lesson or two.

Question: Will you be good enough to send us a flute finger chart that might be framed and hung in our band room?—*E. M., Granite City, Illinois.*

Answer: That is a novel idea. The chart will be sent to you at once.

Question: The fingerings for the G scales as shown in your article "Flute Harmonics" are new to me. I would like to have a chart showing all the harmonic fingerings that are useful.—*G. H. P., M.D., Detroit, Michigan.*

Answer: If you will save these articles on "Flute Harmonics" you will eventually have a collection of the most useful of these fingerings. Be sure to keep in mind that nearly all passages should be played with the regular fingering whenever possible. Repeat difficult passages over and over again, making rhythmical passages of them. Play them slowly and deliberately at first, increasing the tempo only as your technical ability will allow you to play them in a nice, clean-cut manner.

Question: In your opinion, what is the finest flute made?—*J. D., Salt Lake City.*

Answer: Several of our American manufacturers are making the finest flutes to be had.

Question: Is it possible for you to tell me through your column how to make these trills? High F sharp to G sharp, F sharp to G natural, E to F sharp and D to E flat?—*E. M. F., Miami, Florida.*

Answer: Part of this question has been answered in the January issue. E to F sharp: finger E in usual manner, trill with thumb. D to E flat: finger D usual way, trill with second triller key.

Question: I am unable to play below low G on my flute, and even that is not a good tone. The pads seem to be in fine condition and fit very well. I have tried other flutes and have no trouble in playing to low C. What do you suppose can be wrong with my flute?—*E. L., Providence, R. I.*

Answer: No doubt there is a leak in your flute. If not in the pads, or the middle or lower joint through a crack (if a wood flute) or a leaky tone hole, the trouble must be in the head-joint or where the flute sections are joined together. To test the head-joint, cover the embouchure with your finger, insert the upper end into a bowl of water, covering embouchure plate. Now blow into the lower end. If there is a leak, the air will escape making a display of bubbles.

Question: Whenever I see a rapid passage approaching that takes me above high D, I get paralyzed with fear. What can I do to avoid this?—*N. R., Los Angeles, Calif.*

Answer: To play rapid passages well,

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requires much slow, careful practice. This is especially true when such passages are written high above the staff. Emil Medicus (former publisher of *The Flutist*) once said "The solution of any technical passage or tonal nuance lies in careful dissection". It was years ago I read that but it is so well said I have never forgotten it. By that, it is meant that each tiny section should be taken up as a study. Play that little section slowly and carefully until it no longer presents a problem. Then increase the speed very little until you have mastered it in the tempo that it should be played. Then take up the next section, the next one and the next one. Eventually you will be able to put all sections together and play them with no difficulty. These things are not accomplished in a day or a year. It takes many hours of honest application every day for many years, to play the flute well.

Bands of Europe

(Continued from page 11)

violin parts not available on the B \flat clarinet; 12 solo and 1st B \flat 's play the first violin parts; 10 2nd and 3rd B \flat 's play the second violin parts; 5 alto clarinets take the viola passages; 4 bass clarinets carry the cello part; 4 contra-bass clarinets and 4 string basses comprise the bass section (2 tubas are used sparingly). Incidentally, this band uses the new-form metal bass-and-contra-bass clarinets, developed by a Parisian instrument firm, which have a greater range and a more powerful tone than the ordinary instruments. The rest of the instrumentation is regular including saxophones (no soprano or bass). Naturally the literature for such a combination is limited; in fact, it is restricted to transcriptions of symphonic orchestra works made by Captain De Ceuninck. Despite the belief of many critics that the band should not try to imitate the orchestra, this experiment in Brussels is attracting wide attention and large audiences.

Mark Was Moving

One day Mark Twain arrived in a Canadian hotel, and glancing over the register, took note of the signature of the last arrival:

"Baron—and valet."

Twain signed, and when the clerk looked at the register, this met his eye: "Mark Twain and Valise."

Farmer: See here, young feller, what are you doing up in that tree?

Student: Er, one of your apples fell down and I'm trying to put it back.

She: Oh, John, I made the loveliest chicken pie today, and the cat went and ate it. Boo hoo!

He: Never mind, darling. I'll get you a new cat.

1st Soph: Does your math teacher grade close?

2nd Soph: Does he? He takes off five if you've got a decimal point upside down.

Your Trombone Questions Answered

By William F. Raymond, U. S. Army Band

Question: I am preparing my band for the next state contest, and since this will be my first competition after leaving Normal I am quite anxious to make a showing. I have all the text books and previous records to follow in my preparation for the contest, but if possible I should like to find some new ideas.

The **SCHOOL MUSICIAN** is the "Doctor" in our gang, so we thought we'd



Mr. Raymond

shoot some questions at you. The boys said that most likely you'd been shot at before and would know how to duck if we came too close.

Seriously, Mr. Raymond, can you help us out on this question?

If you were judging our band and our soloists in a competition, just what would you look for, and what would sway you the most?—*Josh* J. D., Illinois.

Answer: This is really a combination of five letters. It seems that the "gang" referred to got together in their barrage and laid down enough questions to supply this column with material for the remainder of the year.

I want you to know, Josh, that I appreciate these letters and the photo of your "gang" that you sent along. It got here the day before Christmas and added materially to the spirit of things. I am sure, too, that Bob Shepherd will appreciate your reference to the "Doctor."

You've put me in a ticklish spot though, fella, because I'm not engaged actively now in your high school field, and my observations are going to be similar to those of a general who is so far behind the line of battle that he can afford to yell "CHARGE".

Well, let's take the leader of your band first: If I were judging, I'd want to know how long you had had the band; I'd want to know the amount of material you'd had to choose from; the type of support encountered in your community. Incidentally, anybody can wave a stick over a group of musicians who know

what it's all about, but it requires a real leader to take nothing and make something.

I'd watch how you came on before your band. If you were scared stiff you'd certainly convey this feeling to your band, and it wouldn't be their fault if they messed things up generally. I'd notice how well you had attempted to tune up, but I'd be most tolerant of slight variations, because pitch control is something that is acquired through experience; and high school kids haven't had this experience. I'd notice how you conveyed (or failed to convey) expressive gestures to make music from your paper score. I'd notice if you had control of your band; did they follow your beats accurately, or did they just put their heads down and go? Did you permit them to drag notes across the bar lines, or did you have precision in valuation? Did you phrase properly? Did you understand and interpret the composer's picture, or did you just beat time?

Personality, too, would be a most important factor for or against the leader; and if you had tried to be the whole cheese, fella, I'd be sore good and plenty, but if you realized that you were just the guy calling the signals while your gang carried the ball, I'd applaud until my hands ached.

This isn't personal, Josh; you said not to pull punches, and I'm not.

Now about your soloists: Understanding, I believe, is the most vital factor in a soloist's performance. Did your people "get inside" the number and live the number while playing it? or was their effort just a bag of notes that "went in here and came out there"? Did they choose a number well within their capabilities, or did they try to shoot at the moon with a pop gun? How about tone? But, of course, that comes under "feeling" and I've said that.

Incidentally, I had a letter from a young fellow who was disqualified by a judge because he played a triple tongue solo on the trombone. And since I'll never see the judge who did that I'm going to say just what I felt about the matter at the time—I thought that that judge should have been shot! If a number is placed on the list of eligibles for soloists I don't think that a judge has the right to take such a narrow and arbitrary attitude about the matter; and certainly it wasn't the kid's fault for trying.

If you want a triple tongue solo for the trombone get "The Pearls" by Kling. This is a cornet duet, but perfectly suitable for a trombone (playing first cornet part) and a cornet. I have used this number many times and it has always been effective. I have heard young Robert Isale of the U. S. Marine Band make a beautiful job of it. It is true that the trombone is not so formed that it can digest triplets in intervals, but anything in the line of consecutive scale steps can be well done.

Well, gang, perhaps I've said too much, but if there's a word here and there that will aid you or any young leader, I'll just say to those who would take issue—"If this be treason, make the most of it."

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John F. Megee
Clarinet

Rushville, Indiana

First Division, Region 3, 1935-'37-'38



When he was but a fourth-grader, John F. Megee of Rushville, Indiana, began studying the B flat clarinet, and made such astonishing progress that the very next year, he became a member of the senior high school band. Since that time he has won a number of First Divisions in Region 3, and has 24 medals to his credit. He is a member of the high school orchestra, and is chief musician in the band, under the direction of Donald E. Myers. His present clarinet teacher is Ernest H. Michelis of Indianapolis.

In the contest last year, John chose Meister's "Erwinn Fantasia" as his selection, and not only was he awarded First Division, but the judges were extremely complimentary and encouraging. He won First in District, State and National solo contests last year, and also First in District, State and National woodwind trio contests in 1938.

His first time for winning First division was in 1935, when he played in a state clarinet quartet; this same group won Second division the following year. Last summer, he played solo clarinet in the VanderCook music camp in Michigan, and he has played solo chair in the Rushville band for two years.

John is a Junior this year, and when he finishes high school in 1940, he expects to enter the music school of the University of Illinois at Champaign.

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Question: How do you judge the scrape of a reed for the thickness from tip to back of the lay?—*F. S., Nashville, Tenn.*

Answer: To judge the scrape of a reed, hold it by the tube vertically, with the cane downward at arms length between the eye and a good light (daylight preferred) and observe the shading. It should appear clear near the tip and gradually shade back darker to the bark. Each side should show clear light further back than the middle; the meeting of bark and scrape should show a horse shoe scrape slightly approximating to an angle or a V in the center.

Question: In our clarinet section there is some uncertainty as to the fingering of E flat on the first line and B flat above the staff in the chromatic scale. Most of us use the side key but we were told that this is wrong. Also what is the correct fingering of low B natural and F sharp on the fifth line of the staff in the chromatic scale?—*F. K., Kansas City, Mo.*

Answer: The correct fingering for E flat and B flat in the chromatic scale is the top key. It may take a while to get used to this fingering but once you do get used to it you will find it much easier than the fingering you mention. The forked fingering is the correct fingering for the B natural and F sharp.

Question: I am a professional musician. The clarinet I have had for two years produces a dull, dark tone. Lately I have tried other mouthpieces and get better results. I was told a refacing and a possible reborer of my mouthpiece would bring the desired results. I would appreciate it if you would give me some information regarding this and where I could have it done.—*C. D., Denver, Colo.*

Answer: Refacing and reborer your mouthpiece bring better results, provided that it needs it. It might be a good idea to get a new mouthpiece. A good mouthpiece man, after looking at your mouthpiece, could give valuable advice. I am sending you by mail the name and location of a mouthpiece man who I think could help you.

Question: Where can I procure The Fantasia by Gaubert?—*B. F., St. Louis, Mo.*

Answer: The above solo can be procured at either Lyon & Healy or Carl Fischer in Chicago.

Question: Am I making progress when I am in the second book of Lazarus and the first book of Rose studies? This is the beginning of my second year of playing.—*F. W., Cincinnati, Ohio.*

Answer: For the length of time you have been playing, I would say that you are making very satisfactory progress.

Question: Will playing the saxophone injure my clarinet embouchure?—*D. S., Chicago, Ill.*

Answer: Playing saxophone will not hurt your clarinet embouchure if you go about it in the right way. Practice your saxophone for only ten minutes a day for the first six weeks. Then each week

you can increase your time five minutes. In this way you will gradually accustom your embouchure to the change.

Question: Can I learn to play flute without practicing scales? It seems a waste of time to practice scales and it is also tiresome.—*C. M. Lansing, Mich.*

Answer: It may be possible to learn to play without practicing scales, but I firmly believe that you will progress much faster if you practice scales, arpeggios, and some good progressive studies. Practicing scales, intervals, and chords is not necessarily tiresome. You can make it quite interesting by varying the grouping and by using different articulations.

Question: I play piano and saxophone. Would it be difficult for me to learn to play flute? What model instrument should I get?—*C. S., Clarinda, Iowa.*

Answer: It should be relatively easy for you to learn to play flute. You already possess some musical knowledge and the fingering on a flute is similar to the fingering on a saxophone. Any standard model Boehm system flute with closed G sharp key would be satisfactory. The reason for recommending the closed G sharp key is that you have a closed G sharp key on the saxophone.

Question: In playing from G to A above the staff, and higher, is it permissible to keep the first octave key pressed down by the thumb, while pressing the second octave key with the left forefinger?—*A. S., White Plains, N. Y.*

Answer: In playing notes above G, I would not advise holding both octave keys open. Only on notes A, B, and C is the second octave key used. Then on D you use the half hole as an octave key and on E and notes above the first octave key is used again. This may seem a bit awkward at first but with practice it becomes quite natural.

Question: Please describe the position of the lips in playing the oboe.

Answer: Roll the lips well over the teeth in such a way that when the jaws bring the front teeth together in a biting position, both upper and lower lips are pressed together between the teeth. The lips thus form as it were compressible top and bottom cushions supported by the rigidity of the teeth. In the center of the mouth the reed is placed, so far in as to allow the portion inside the mouth to vibrate freely. The constriction of the muscles at the sides of the mouth should be the predominant facial feeling.

Question: Does oboe playing involve any special information in regard to breath control?

Answer: Breath control is of vital importance to an oboist. The muscles of the walls of the chest and of those controlling the movements of the diaphragm should be strengthened by training and exercise, so that the air can be emitted slowly and evenly at the will of the performer. In time and with patience you will learn just how much air will be required, to produce different length phrases in the music and you will be

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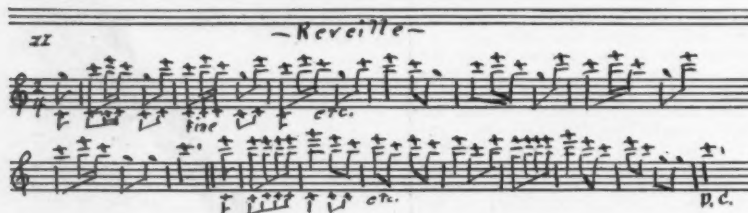
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BAND INSTRUMENTS

Flute "Harmonics" (Continued from page 19)

It may come as quite a surprise to many to know that any of the standard bugle calls may be played on the flute as a closed tube, very much in the manner as the bugle. First, play the following "Reveille" with the regular fingering. Then imitate by playing it with the fingering of low C, making the various notes with the embouchure only. This is not merely a stunt but is fine practice for gaining flexibility of the embouchure or lips. In order to do it in a fine clean cut manner, one must learn to relax the lips. If the lips are held too stiff, it will be readily discovered in such a study.



Woe Is Me (Continued from page 19)

a French Horn player and a very good one at that. I just received a letter from one who saw the photo together with the write up (January, page 25) informing me that the picture showed a French horn and the write-up was for Mellophone.

I would appreciate a correction to this. I would suggest you place the picture again in the "School Musician" with the instrument mentioned as "First Horn" and not First Mellophone.

I would be looking for this correction.
Norman B. Elliott,
Music Instructor,
Westfield Public Schools.

We are cultivating a taste for humble pie, Mr. Elliott. Our humble apologies, and also to you, Miss Vrooman. By the way, Mr. Elliott, we are making you a present of a year's subscription to *THE SCHOOL MUSICIAN* beginning with this issue.—Ed.

He: "How do you like hamburger balls?"

She: "Don't know; never attended one!"

able to regulate your breathing by the length of the passage to be executed.

Question: What should I do to protect the finish on my instrument?—L. V., Spokane, Wash.

Answer: You can keep the dust from under the keys with a small brush; the finish should be wiped with a soft cloth or chamola. A coat of Simonize will also help to preserve the finish.

Question: How wide should the opening be between the blades of the reed?—E. K., Atlanta, Ga.

Answer: It all depends on the reed, a soft reed requires more opening than a stiffer reed. The shape of the reed also governs the opening. It's best to adjust the opening to suit your own embouchure.

"Gentlemen, I Object!"

(Continued from page 22)

able for the wind-band, and have very little knowledge of the band's history and background. It was for precisely that reason that I undertook writing a volume, recently published, entitled "The Band's Music." That book lists, as comprehensively as possible, all of the music written for band by internationally known composers, and contains much material on the standard literature which has been transcribed for bands. Even a hasty glance at such a book would make clear that the band has a literature, which, if not as vast as that of the orchestra, is at least respectable.

Speaking of the growth of the band movement in America, the writer declares that "already many transcriptions of the finest orchestral literature have been arranged for symphonic bands". Such transcriptions are not exactly new. Wieprecht, in about 1838, transcribed six Beethoven symphonies and two of Mozart for band; Charles Godfrey (1790-1863) did equally imposing work. Contrary to our author's claim, it is not the lack of music for the band, but rather the lack of knowledge on the part of certain bandmasters which is to blame for the apparent limitations of the band's music.

It may be significant to point out, for the benefit of those who believe with our author that the band has so little in its repertory, that the Goldman Band will play two hundred and ten concerts at the Golden Gate Exposition in San Francisco this Spring, *without repeating a single program*. Moreover, in the first fourteen concerts, not a single number will be played twice. The music played will not consist exclusively of transcriptions from orchestra literature. Original band music, of which there is a constantly growing store, and which represents the work of many really great composers, will account for no small part of the music to be played.

Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

Question: Your mention of proper size cymbals in your last column interested me. Now what would be the ideal and complete cymbal set-up as to sizes and weights for a 52 piece band and 40 piece orchestra? What type of holders are best and can you tell me anything about actually striking cymbals in pair use?—*E. Miller, San Francisco, Calif.*

Answer: I would use 15" Medium Turkish for the band and 14" Medium Thin for the orchestra and would have a pair of 16" Medium Cymbals for use in both organizations for big "fortes". In each instance the cymbals are played by a separate player. There is quite a lot of interest along these lines so let's look into this cymbal situation a little bit.

First, don't waste your money on cheap cymbals—buy the finest Turkish Cymbals to be had, of a weight and size to answer your requirements. Now as to matching cymbals, many people think both cymbals of a pair should have approximately the same pitch—but instead, the cymbals should be pitched apart about an interval of a fourth or fifth so that in striking them together one brings out a multiplicity of overtones resulting in a brilliance and "zing" that can't be had where they are pitched closely together. Then, too, it is a bit difficult to find two Turkish Cymbals exactly the same size due to their being hand-made and again, it's not too important that they be exactly the same size—one a trifle smaller than the other minimizes the danger of an "air-lock" or vacuum being created as the cymbals are struck. When this "air-lock" occurs, instead of a crash, one gets a very soggy "poof" tone. Mount the cymbals with straps and pads and then have your players practice on them.

Now I grant you that practicing with a pair of cymbals only is a bit dull, but it's one of those things that must be done and there is no question that good cymbals properly played add a greater tonal balance to the band or orchestra. Cymbal tone when used with the bass drum in ensembles "carries" remarkably well, and dynamic force should be carefully watched. Generally speaking, cymbals should be struck a glancing blow, but for very soft effects the left cymbal can be held stationary and the striking done with the right one—this can be developed down to a "pp" degree and is very effective.

Then too, every concert band and orchestra should have a 14" or 15" cymbal on a stand for cymbal rolls, and fast cut-off effects. Use a single stroke roll for this effect, using tympani mallets, and felt and rubber mallets of varied degrees of hardness for the desired effect.

Thus cymbals are one of the most important parts of the percussion section. They are (next to the triangle) the highest pitched and most brilliant "voice" of the section and considerable attention should be given the selection of the cymbals and the person who plays them. Watching these things will help give your band and orchestra that deft touch that is so desired.

Question: I have been considering either a marimba for concert band or a vibraphone. Which will serve best? How are

parts arranged for such instruments? Can I get good results, both for solo and ensemble?—*R. E. Kallen, Du Bois, Penna.*

Answer: Both are good, but of the two my choice would be the marimba. The "vibes" lend, indeed, a beautiful tonal color but frankly, vibes lend themselves better to the salon ensemble and the lighter orchestral groups than to the concert band. The big problem when using a vibe in a concert band is to get it to "cut through" due to the heaviness of the band and the comparatively light tone of the vibe. Unless an amplification pick-up is used, the vibe doesn't come through so well except on solo chords. The marimba, on the other hand, cuts through better, and can be used more. For ensemble, arrange your marimba parts from the chordal foundation using "double stops" and writing in arpeggi and solo parts where indicated. In the ensemble, sustained double stops are effective—where the arrangement is "thin" it can be filled in with broken chord runs on the marimba.

The marimba can be used as a solo instrument, too. A lot of bands who have a marimba and a good player overlook this potential feature. A marimba solo has, and always has had, great audience appeal. There are many good solos for the instrument and if you try it once on a program we will wager you'll leave it in from then on.

Question: This year I intend to get busy on my percussion section. Reed and brass sections are up to good standards. Can you suggest a practical plan for developing the drum section?—*A. L. M., Spokane, Wash.*

Answer: Let's assume that the section is well-versed and has a reasonably proficient technique. Then musicianship development is the next step. If a good professional drummer is available who is qualified, try and arrange with him to take the entire section for sectional rehearsals and instruction. If such a qualified instructor can hear your band several times, he can take the drum parts and clean them up, as well as give the section a good general workout. Try and arrange several one-hour periods a week for the section. Taking the section will also cut down his fee and will do a lot of good.

If such a person isn't available, rehearse the section yourself. Use a very small "skeleton" band in connection, if you really want to see what happens. Use 2 trumpets, 3 clarinets, 2 horns, baritone and a bass, skipping around the arrangement to the drum entrances. Then you can see what occurs. Make the section play down under this skeleton group and then work on attack and proper rhythmic combinations. If you can make the section sound clean with this small group, it will sound even better with the full band. This really works—try it out.

I am an ardent reader of The SCHOOL MUSICIAN. It has helped me a lot in finding new twirls and stunts to use.—*Alvin L. Mahan, Drum Major, Arroyo Grande, Calif.*

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Conducted by Cecil Leeson

Editor's note: During the winter months Mr. Leeson spends most of his time touring with his accompanist in concert and recital. In the course of the season, he plays a number of programs in high schools and colleges. While enroute, Mr. Leeson is able to offer prices well within the reach of schools. Music directors interested in an appearance by Mr. Leeson, may write him or his manager, Mr. Arthur C. Fernald, 129 West 56th Street, New York City, for folders and full information.

(And a Little Common Sense)

By Cecil Leeson

I wonder if these good people ever consider that they might have been listening to an unimaginative performance of unworthy music. And that all human products are limited in some fashion.

If any instrument displays a poor measure of virtues, it may be because it has none to speak of—or it may be because nobody has used the imagination and effort necessary to uncover them.

Most of us assume that the variety of bowings possible on string instruments has been known and practiced as long as those instruments have been in existence.

Far from it!

Such bowings have been developed over a long period of time, and represent the labors of more than one individual.

It is my hope that more saxophonists will come to realize what potentialities exist for them in the realms of articulation and tone color if they will but take advantage of the knowledge of breath control, tone placement, and tongue and embouchure manipulation which we already possess,—and apply that knowledge with a little imagination.

Dear Mr. Leeson: I have played the clarinet for about seven years and now wish to learn the saxophone, but I have

Dear Mr. Crosier: I believe that the method which would best suit your requirements is the "Universal Method for Saxophone" by Paul DeVille. This contains the scales and chart of fingerings that you ask for. The publisher is Carl



Cecil Leeson

Fischer, Cooper Square, New York. Sorry, but my concert schedule is so heavy at present that I can only undertake to answer letters through this column.

Dear Mr. Leeson: I am very much interested in your "Know Your Saxophone" column in the "School Musician." I am 16 years old and play B Flat Tenor Sax in our H. S. band. I hold first chair in Tenor division and rate "A" in band. I also play in a dance band but have not, as yet, succeeded in making my saxophone "cry," so to speak. I feel that you are one that can tell me how. Hoping I will be fortunate in hearing from you, I remain Duane F. Holton, Malta, Montana.

Dear Mr. Holton: Evidently you have misunderstood the purpose of this column, which is to assist in the solution of legitimate problems encountered in the study of the saxophone. The request which you make is outside of my province.

A. B. A. FORUM

News of the American Bandmasters Association

By Karl L. King, President

This month's column will be the "Swan Song" of this writer, ending a brief but happy excursion into the field of journalism. Next month's issue will have to include, of course, a write-up of the big convention in Fort Dodge which must be produced by a mightier pen than the one wielded by this writer.

The time has come (as the Walrus said) to speak of many things. The "bally-hoo" period is over. The serious business of the convention must take precedence over everything else at this time, so that when that glorious affair comes to an end and "the Captains and the Kings depart," they will feel that it has really been worth while.

We are going to get at the bottom of many things at this convention. When it is over we will have a complete picture of the entire band movement and a definite program for future achievement will be worked out.

Gerald Prescott is preparing a fine pa-

Directors of outstanding municipal bands will be called upon to tell us of their various methods in handling the problems of such organizations.

Last, but not least, our associate members will be given every opportunity to present their problems and suggestions. The band field is so large that a clear understanding of all the problems confronting us cannot be reached without a very comprehensive program such as outlined here. We are expecting a large attendance and hope that the program arranged will cause all those in attendance to feel that the trip was well worth the effort.

The ladies will be entertained in a manner befitting their rank, as the wives of men who are doing a really worthwhile work in the field of music.

The men will enjoy the stag party at the Elks. Men and women both should enjoy the "Fort Dodge Follies", which will be presented at the banquet and the



The Fort Dodge, Iowa, municipal band, under the direction of Karl King, noted composer of band music, publisher, and president of the American Bandmasters Association, is one of the finest organizations of its type in America. The band is now rehearsing for the grand concert of the American Bandmasters Association convention, which will be held in Fort Dodge, February 26th to March 1st.

per on college bands and their problems Carleton Stewart is preparing an enlightening paper on the proper relationship between municipal and school bands, and no better man could handle the subject, for Mason City is noted for excellent bands in both categories and Carleton conducts the two of them.

Peter Michelsen, the president of the Wisconsin Bandmasters Association will present a paper on the value of State Bandmasters Associations and has given the matter much thought and has scoured the country for his information.

Eddie Mear has a complete history of the military band to present to us and it is an historical document of great value. James Harper has compiled statistics from all southern states into a masterly treatise on "Bands in the South".

A. R. McAllister will give us a report on the National High School Band Association, its accomplishments, its desires, aims and future objectives. What an executive that man is! It is merely an accident that he is not president of General Motors instead of the N. S. B. A.

Capt. Howard Bronson will give us a similar report on the activities and plans of the United States Army and Navy Bandmasters Association.

concert may turn out to be better than you imagined.

Also your president will be happy about many things: the honors you have bestowed upon him by elevating him to this high post, and your attendance at this convention, but mostly by the fact that he can turn it all over to his successor and join the ranks of that noble group, our past presidents!

See you in Fort Dodge!

Music To Our Ears

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Chester Moffatt, Music Director, Buffalo, Mo.

Your magazine is very popular with my students. I put it in the school library for them to read and by the end of the month it is usually worn to bits.—
Marion Smith, College Springs, Ia.

You may wish to know that your magazine is a great favorite with my band boys; each issue lasts about three days after it arrives.—
Frederick Barker, Arsenal Technical High School, Indianapolis, Ind.

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SCHOOL DANCE BANDS

Let's Face The Music

By Wayne King

● LET'S HAVE MORE SWING MUSIC. Let's have more waltz music. Let's have more slow, sweet, dreamy music. Let's have more music,—as long as it is American Music.

There has been much discussion about the so-called "Swing Music", and so much has been written that is confusing and has no bearing on the real principles involved. So I feel it my duty to sound my 'A' to anyone who might be interested as to the real cause of "Swing Music", and its effect upon all of us.

If you have read any of the articles that try to define the distinction between swing music and the rest of the music family, I am sure you have found that not one has given a clear understanding as to how swing music is accomplished and why it is so welcome.

Most of these articles have shown a tendency to define all our music and to classify each tempo and style without taking the trouble to delve into the reasons for this history-making era we are now in the midst of.

Personally, I am happy that swing music is enjoying such a round of publicity and popularity, and I shall be much happier if the title "Swing Music" effects a change in the "monicker" that was given us years ago, and which has been responsible for our having to live down all the ugliness that went with the title of "jazz musicians".

Is there any difference in all this music we hear played? Of course there is! Music is a fundamental art: there are certain rules that have always governed the music of the world and have held in restraint any composer who wished to do the unusual. The authorities in vogue set the pace, and up to this present era stifled anything that didn't conform to their interpretation.

This held true until the days after the War. Then we had a revolution in the music of the United States. The Dixieland Jazz Band had started a style of music that seemed to be the crudest kind of noise, with a squealing clarinet and a blatant cornet blending with a piano, played by a man seemingly half mad, trying to be heard over the din of a drummer who clashed and banged everything he could find, including cow bells and dish pans. It caught on and was highly successful.

Certainly it was welcome. The people of America have never been wrong. They were fed up on Europe and all its influence. They were breaking away from anything that was European and were determined to sever all foreign influence in the American home.

We had no musical library. We had no national music. We had no style that was essentially American and we didn't even have a National Anthem which was officially our own.

True, we had folk songs and beautiful ones at that, but nothing characteristic of the activity that is so predominant in our nation.

This Dixieland Jazz music was crude, but in my opinion it was both beautiful and thrilling, and it will always be a breath-taking adventure whenever I listen to the roar of one of those furious, blood-boiling records.

There is quite a romance connected with these originators of jazz bands whose music was played by "faking". Phonograph records were made without the aid of written music. In order to produce a written score of the recorded music it was necessary to play each record slowly enough to permit copying onto paper note by note, the music of one instrument at a time. When all the parts were scored, any musician with a reasonable amount of technique could play the music, although not so interestingly as the originator, for the reader was restricted to the actual notes and did not play with quite so much abandon.

Don't lose sight of one significant fact. These originators of jazz tunes could not read or write the music they were playing so fluently. They played what they felt, and in many instances, after playing something once, they couldn't remember it long enough to play it again the same way.

Their store of ideas seemed unlimited, and for a long time they devised one hit after another, until finally the public became conscious of a similarity in their melodic strains and began to demand progress, something new.

This phase of the revolution in music was the birth of American music. It gave musical America a chance to grow. Anything would improve that nerve shattering noise. American boys began to compose in their own way, many times straying from the rigid rules that had been handed down to them by the old school. The era of wild music had made this possible because our ears had been listening to a new color and we liked it.

Soon one composer was copying another, and good musicians were supplanted by better ones. This is characteristic of our progressive American spirit. Our boys began to rearrange the better known melodies, and although their arrangements were overdone, they fitted into the scheme of things perfectly. It was easy to recognize the new American touch.

Soon composers were discovered who were imbuing this new spirit. Publishers were courageous enough to publish anything that was new. Why not? It was profitable. The public wanted this music and was paying for it. People became interested and critical. They began to compare recordings and became "choosy", which was a good sign. They had some method of comparison and some very definite likes and dislikes.

At the same time, high school boys began to value their memberships in the school bands more highly. Opportunities were visible and there was an incentive; a future in the offing that paid premiums. Originality was being paid higher prices than ability; consequently the boy with ideas was in greater demand. He didn't have to be conservatory-trained as this was something new and all were starting from scratch.

I know how they felt and figured, because I was one of these boys. I can remember when reading music was a problem and saxophone was a mythical word. There were only about a dozen saxophone players in America at that time. We used to "fake" everything. There were no parts written for us to

follow, and if there were, it meant a lot of "wood shedding" on our part in order to come anywhere near playing them correctly.

This was progress in spite of how our music sounded, although there were enough good musicians who were anxious to let us know that we were only

music, symphonic music and much of the old time waltz music. But above all it will be essentially American Music in its spirit and philosophy.

America is demanding American Music and it will not adopt any one phase of music unless it incorporates every bit of the good that has survived each change.



When Wayne King organized his band in 1927, he decided that he wanted his music to relax its hearers. This slow, dreamy type of music has long since been associated with "The Waltz King." Of the thirteen original band members, ten are still with him.

Wayne King, a top-flight orchestra leader for more than a decade, and his band have had long-term engagements from one coast to the other, and played on one commercial radio program for 7½ years. He is now being featured at the Drake Hotel in Chicago.



"Jazz Musicians" and couldn't play anything else. They were right and we knew it, but it didn't stop us. It couldn't stop us. Nothing could stop us, as the public demanded more of that music, but of a better class and finer texture.

We began to study. We had to, and in the course of time we swung to the opposite extreme which was the symphonic era. This lasted for a while until the pendulum swung back to "jazz" or as it is now called, "Swing". However, it is now more musical and possesses more depth and quality. Among the musicians of this newest music you find these same boys grown to a splendid type of manhood. They have developed into fine finished musicians.

We are no longer tainted and cast out of the hearts of the public if we indulge in a little swing music as a relief and a contrast. The hot bands do not lose their prestige if they attempt to play a beautiful waltz. Gradually the two extremes are coming closer. The modern popular song has a little of both styles in it.

This does not mean that the lines have been drawn and the business will again be held in restraint,—this will never happen, I hope, until the people of this country are of one nationality, American.

Then American music will come into its own. Until then we shall have frequent injections of swing music, slow, sweet

So, let's keep our hearts and minds open for anything that is new and good. Think of the odds this new spirit had to face and look at the progress it has made. Today with our music in its infancy, we lead the world.

Music To Our Ears

To me your magazine is one of the greatest aids to public school music teaching that I have found. I am passing my copies around to my band members and plan to secure as many subscriptions as I can in the near future, because the benefit they will derive from it will more than repay them, as well as help me in their instrumental problems.—R. C. S. Glenwood, Iowa.

We think your magazine is the most complete and comprehensive put out today. My own copy is worn out by so many students reading it.—J. Robert Douthat, Director of Instrumental Music, Moundsville, W. Va.

I find all articles interesting and instructive to teacher and pupil alike. Best wishes for your continued success.—N. W. Hovey, Director, George Rogers Clark School, Hammond, Ind.

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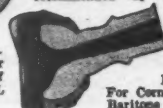
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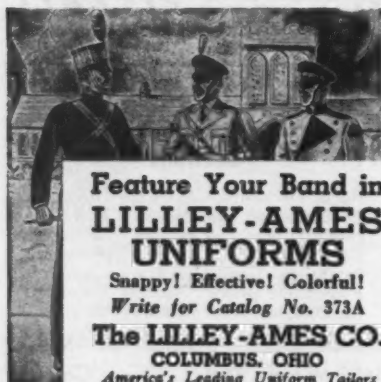
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As stated above the Novachord is not an imitative instrument in the sense that it is a substitute for a piano or any other musical instrument which it can be made to simulate. However, all of the effects which it produces are useful and pleasing musically and the fact that one with a limited piano playing ability can produce these effects is a very startling achievement.

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Daffynitions

Aggie's answer for the definition of a coolie was a movie with air-conditioning.

A blond is just a light-headed woman.

Snow is popped rain.

An echo is the only thing that can beat a woman out of the last word.

Double-jointed describes a fellow who owns two restaurants.

Hungarian goulash is an imported overshoe.

Niece is where a girl should wear her skirts below.

Debate is a little worm on a hook.

Electrocution is learning public speaking.

Denial is a river in Egypt.

—The Advocate.

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"THE BACK PARLOR"

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(This is the fifth in a series of money-making schemes which will be presented in this column. Write and tell us how your band parents' organization earned money for your band.)

Since this column began sponsoring money-making ideas for Band and Orchestra Parents' Clubs, there has been a great deal of mail deluging **THE SCHOOL MUSICIAN** with requests for further ideas. With these letters in mind, we are listing below a number of ideas which have worked successfully, and which we pass on to you, feeling sure that they may help to "turn the tide" for you, as far as your budget is concerned.

1. **SKATING PARTIES.**—The business of taking over a roller-skating rink for an evening, and dividing the profits with the management, is a fairly new one, as only in the last year or two has there been an upswing in the popularity of roller-skating. Monday is a good night, as the skating will last only until 10:30 or 11 o'clock, and those attending will welcome an early turn-in, so soon after the weekend. After making arrangements with the management for a definite night, the chairman and her committee distribute tickets to all members of the club, making each member responsible for the sale of five to ten tickets. The price can be varied from 35c to as high as 60c, depending on the community. Whether or not the manager of the skating rink will want to share the door-profits with your club (if he does, one of the members acts as ticket-taker during the evening, another as ticket-seller) is a matter to be settled individually, as is the question of taking over the eating concessions, such as hot-dogs, pop, hamburgers and Coca-Cola. As a matter of attracting interest there are always prizes to be considered. There will be at least three, and possibly as many as ten merchants in town who will be glad to donate prizes (in return for having their names acknowledged by public announcement or printed on the tickets). These prizes can be anything from a half-dozen bars of soap to a table-lamp or handsome piece of bric-a-brac, or basket of groceries. There can be a couple of door-prizes, prizes for winners of a girls' race, a men's race, the best pair of skaters, and even for high score at bridge for those non-skaters who are seated at one of the tables over along the wall, enjoying an evening of cards. Races, by the way, are much fun, and always end in great hilarity. Selling the tickets is not as hard as might be imagined, for most everyone, from the eight-year olds to their parents and grandparents, will want to come, if not to take part, to watch the fun and see the amusing spills that invariably take place. Frequently, groups will come as guests of one person, who has invited them to his or her home afterwards for a snack. (It's certainly an inexpensive way to catch up on those social obligations, this giving a skating party!) Best of all, it is profitable to those sponsoring the affair, because not only is "the good of the cause" a prime issue, but the idea of a wholesome, unusual and entertaining evening

appeals to every member of the family. Try it!

2. **CANDY AND BAKE SALES.**—A candy or bake sale is a less complicated and equally sure-fire way of balancing your budget. Frequently, merchants of the town will allow a table of goodies to be placed over in a corner, where people coming in and out of his store will stop to buy. There is something about home-made cookies, fudges, nut bread, doughnuts, divinity, and other delicious confections and foods not made up of expensive ingredients, which will mean a sell-out to the bare plates, and result in a substantial addition to the treasury. However, these sales must be publicized, —no matter what type of money-making scheme is undertaken, it must be publicized, either through the newspaper, attractive posters and placards, or through a conscientious word-of-mouth campaign.

3. **WHOLESALE MARKETS.**—Sometimes a Parents' Club is fortunate enough to have a member whose father, brother, uncle or close friend is in the wholesale business. If this is the case, it may be possible to purchase a large supply of small merchandise, such as handkerchiefs, scarfs, ash-trays, book-ends, vases, pencils, or even canned goods—and sell them at a profit. In such an instance, the places of sale are comparable to those of Idea No. 2. "White elephant" sales frequently can be combined with this type of money-making affair, adding to the amount of profit.

4. **RADIO DANCES.**—It is always a good idea to keep in mind the fact that, generally speaking, Mr. and Mrs. John Public do have music in their feet, and would like to "trip the light fantastic" once in a while. They are, furthermore, even more apt to give vent to this yen if they feel that at the same time, they are helping a worthy cause. "Radio dances" (started originally in fraternity houses at college, when the treasury was too low to afford an orchestra) are extremely profitable, because with music furnished by the radio, the only possible expense attached is for decorations, a bowl of punch, and a plate or two of mints. Valentine's Day, Washington's Birthday, St. Patrick's Day, and Easter all lend themselves admirably to attractive crepe-paper decorations which cost little but add much to the festivity of the occasion. (Of course there's Labor Day, Hallowe'en, Thanksgiving and Christmas, too.)

Now you tell us the schemes you have found best and most interesting for making money. Give the kind of details you want to hear from others, and we'll tell the world.

Music To Our Ears

I have subscribed to your splendid magazine for the past two years, and have found it most inspiring in my work here in Hillsdale as director of music.—
L. W. Osborn, Hillsdale, N. Y.

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This department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc. to sell or exchange. For this purpose we maintain the extremely low rate of 25 words for \$1—5c for each additional word.

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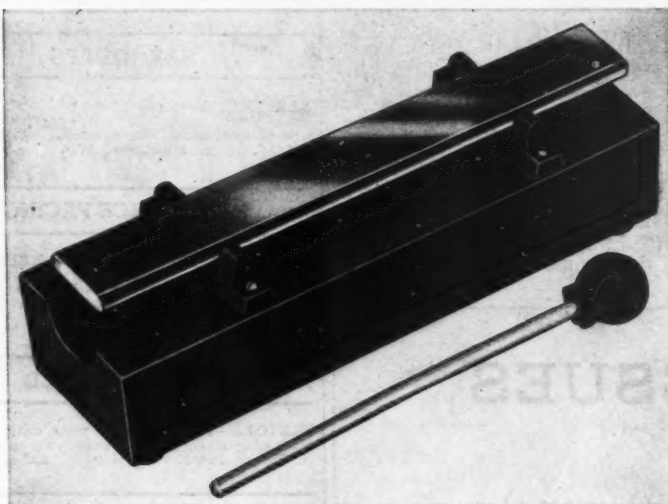
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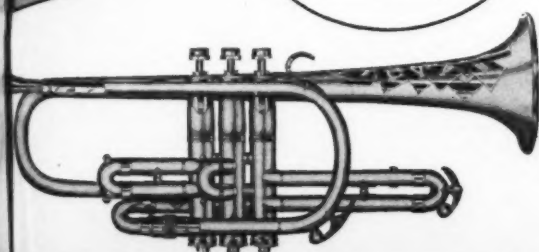


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